ALL-INDIA ORIENTAL CONFERENCE

TWENTYSEVENTH SESSION

1974

SUMMARIES OF PAPERS

Edited by

GOPIKAMOHAN BHATTACHARYA

KURUKSHETRA UNIVERSITY, KURUKSHETRA

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PREFACE

I have much pleasure in placing in the hands of the learned members of the 27th Session of the All-India Oriental Conference the present volume containing the summaries of all papers to be presented to this Conference. It contains 513 summaries of the seventeen sections of the Conference.

In course of editing and printing we had to face various difficulties. Some summaries were unusually long. Due to the high cost of paper and printing we were forced to reduce some summaries to the minimum. Moreover, only fifty per cent of the summaries printed in this volume were received in time and summaries continued to pour in on the editor's desk even after the index of authors was sent to the Press. Due to power shortage the usual work of the Press was also greatly affected.

On behalf of the Organizing Committee I must express our gratitude to Shri T. Philip, Manager of the University Press and his colleagues for bringing out this volume in time. I must thank my colleagues Dr. Shiv Raj Shastri, Dr. K.D. Shastri, Dr. D.B. Sen, Dr. S.N. Shastri, Dr. P. Gupta and Dr. D.C. Jain for their help in reading through the proofs. Special thanks are due to Shri Babu Ram Gupta, Dy. Supdt., Digest Office and Shri H.N. Bhatnagar of University Press who worked day and night reading through the proofs of the entire volume. Their hard work helped us in bringing it out on the scheduled date. I would also thank Mrs. Manjula Girdhar and Shri Som Prakash Goel for preparing the index of authors and Sh. Mohan Lal for typing out some matter for the Press.

Kurukshetra University
14th December, 1974

G. Bhattacharya

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SUMMARIES OF PAPERS

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VEDIC SECTION

V-1

MORE ON THE ṚGVEDA-SAMHITĀ "PALIMPSEST" : "RÁTHAS-PÁTI,-HUVAIMAHI"

Dr. A. Esteller, S.J., Bombay.

This is the centenary year of Max-Müller's edition of the Ṛgveda. Backward-looking praise of it and of him is a trite tribute. Forward-looking *work* on that "mokṣa-mūla" of the ṛṣi-kavis' *real* Ṛgveda *behind* and *beyond* it, is a "must", but sadly neglected. Here is a sample : (*1*) "ráthas-páti" is an SK's (Saṃhitā-Kāra's) palimpsested concoction in *all* its three (unmetrical) occurrences : V, 50, 5b+X, 64, 10c+X, 93, 7b and so are *all* the *false aluk*-looking compounds. "ṛtas-patai, sádas-páti" (vs. the *genuine* ones : "vanás-páti, bṛhas-páti" etc.-and the *non-aluk* rādhas-patai, viś-páti vs. rádhasas páti, viśás pátiḥ"). The solution is a strictly metrical "*rādhasas* pátiḥ" (in the three texts above) and "vṛtás-páti (ḥ), sádasas-pati (ḥ)" in VIII, 25,21a+I,26,5a–*against* the SK's Palimpsest. (*2*) Inspite of plentiful *ātman.* forms "huvai, huvaiya huvāmahai" there is *only* abundant "huvaima" (*parasm.* !), but no "huvaimahi". This is also the SK's palimpsesting-*pseudo* -unification, starting from his pseudo-"pairing" need in I,127,2a (for *his* 1a+2b, q.v.); but the original text *and* metre of (I,127, 1ab+2ab) proves the original form to be "huvaima*hi*"-and this is apodictically confirmed by VII. 41,1d, (vs. 1a+2a–cf. X160,5b vs./d !)+X,63, 11c+X, 81,7b+X, 126,5c–upon the background of VIII, 9,13b+X,14,5c+I,184,1ab+185,9+II,17,4+VII,71,1+II,4,1(cf.II,5,7+ II,2,1+8+III,11,4+IV,41,3+VI,22,11)+II,38,9+V,46,3+73,2+III,47, 5. The above facts enter a "caveat" for all Sanskrit-Vedic lexicographers, who will only ignore it at their peril. A new Sanskrit Dictionary *can* be out-dated on the very day of its publication.—"Videant consules"!

V-2

ON THE BHĀRADVĀJA GṚHYASŪTRA AND ITS COMMENTARY

Dr. C.G. Kashikar, Poona.

The Bhāradvāja Gṛhyasūtra, which belong to Kṛṣṇa Yajurveda Taittirīya recension, was first published in 1897 with a Telugu commentary.

Another edition together with a Sanskrit commentary was published in Grantha script at Kumbakonam. In 1913 H.J.W. Salomons published in Devanagari script a critical edition (S) based on two MSS—one written in the Grantha script and other in Devanagari. The Sanskrit commentary and a Prayoga by Bhaṭṭa Raṅga were also available to her. In 1966, the Veda-Dharma-Śāstra Paripālana Sabhā of Kumbakonam published a Devanagari reprint of the above-mentioned Grantha edition of the text together with the commentary (K). A more detailed study of the BhārGS is, therefore, now possible. The paper presents a comparative study of the two editions (S and K), and tries to shed light on the literary and ritualistic traditions of the Bhāradvāja school

While in S the sūtras have been marked by a perpendicular stroke above the line, they are numbered in K. In many cases, however, the separation of sūtras is different in S and K. More attention requires to be paid in this regard. The editor of S has utilised a Grantha and a Devanagari MS and also the commentary. A closer attention, however, paid to the readings of the Grantha MS and K which was obviously based on another Grantha MS is likely to yield better results.

Certain ritualistic traditions of the Bhāradvāja school are noteworthy : the marriage-rites are to be performed on the fire enkindled at Upanayana and maintained since then. The Jaya, Abhyātāna and Rāṣṭrabhṛt offerings are more frequent, and their formulas are to be recited with a peculiar mode. In the case of an Āhitāgnī, whoever—husband or wife—dies first, is cremated with the Śrauta fires, the survivor maintains and worships the domestic fire.

There are indications to show the identity of style of and mutual relationship among the Śrauta, Gṛhya and Paitṛmedhika sūtras of Bharadvāja.

The commentator has laid down the Prayogas of domestic rites. Even though he has cited a number of authorities, he is under the particular influence of the Baudhāyana school. He was a Vaiṣṇavite. Unfortunately his name is not known. It, however, appears from the repeatedly and uniformly mentioned names in the Prayogas that Yajñaśarman of the Kauśika gotra was the author of the commentary, his father's name was Devadatta, his wife's name was Śrīdevī, and he had two sons—Yajñanārāyaṇa and Śrīkṛṣṇa.

The edition K has added to our knowledge of the Bhāradvāja school. Both the editions—S and K—however, lack something. A new improved edition, therefore, seems to be a necessity.

V-3

वैदिक देवताओं के ऋषित्व की समस्या

डॉ० कपिल देव शास्त्री, कुरुक्षेत्र

'ऋषि' शब्द सामान्यतया 'ऋष् गतौ' अथवा 'दृशिर् प्रेक्षणे' धातु से निष्पन्न माना गया है तथा इस का अर्थ 'मंत्र-द्रष्टा' किया गया है। वैदिक साहित्य में अनेक बार ऋषियों के द्वारा मंत्र-दर्शन की बात कही गयी है। यहां यह विचारणीय है कि वैदिक मंत्रों के साथ सर्वानुक्रमणी आदि ग्रन्थों में जिन ऋषि-नामों का उल्लेख किया गया है, क्या वे उन उन ऋषियों के वैयक्तिक नाम हैं अथवा औपचारिक अर्थात् मंत्र में निहित किन्हीं विशेषताओं के कारण ऋषि के वे नाम उस रूप में प्रसिद्ध हो गये? यों तो सभी ऋषि-नामों के सम्बन्ध में किसी एक निश्चित निष्कर्ष अथवा निर्णय पर पहुँचना कठिन है पर ऋषि-नाम सम्बन्धी विविध समस्यायें तथा उपलब्ध तथ्य इस बात के प्रबल पोषक हैं कि ऋषि नाम-विषयक कुछ स्थलों के सम्बन्ध में दूसरी धारणा ही सत्य के अधिक निकट प्रतीत होती है।

प्रस्तुत निबन्ध में दैवत-ऋषित्व अथवा देवताओं के नामों के ऋषित्व-विषयक समस्या पर कुछ विचार किया गया है। अनेक मंत्रों या सूक्तों के सम्बन्ध में अग्नि आदि दिव्य देवताओं अथवा प्रतिपाद्य विषय रूप देवताओं को मंत्र-द्रष्टा ऋषि माना गया है। जैसे—अग्नि, अदिति, अश्विनी, इन्द्र, त्वष्टा, नारायण, प्रजापति आदि। ये देवता मंत्रों के द्रष्टा अथवा रचयिता किस प्रकार हो सकते हैं—यह विशेष महत्त्व का प्रश्न है।

देवताओं को ऋषि मानने की समस्या उन संकेतों में से एक है जो ऋषि-विषयक इस मंतव्य की पुष्टि करता है कि कम से कम जो ऐसे स्थलों में मंत्रों के मानवीय द्रष्टा उनमें उन दिव्यताओं के वाचक शब्दों, दैवी विशेषणों या नामों से प्रसिद्ध हो गये जिन दैवी शक्तियों का इन मानवीय ऋषियों ने उन उन मंत्रों में स्तवन या वर्णन किया था। मंत्र-द्रष्टा ऋषि तथा, मंत्र के द्वारा प्रतिपाद्य, स्तोतव्य अथवा वर्ण्य, देव में अभेद मानते हुए द्रष्टा ऋषि की, दृश्यभूत मंत्राधिपति देव के रूप में प्रसिद्धि स्वाभाविक ही है। यहीं "तदपश्यत्तदभवत्तदासीत्" (यजुर्वेद ३२.१२) का रहस्य भी समझ में आता है।

V-4

A CRITICAL EXAMINATION OF THE VS. XL, 15

Prof. Ram Gopal, Chandigarh

Various problems relating to the text, accentuation. uncommon words and interpretation of the 15th Mantra of the last chapter of the Vājasaneyi-Samhitā (Mādhyandina) have been briefly examined in this paper. As regards the text of this Mantra, the VS. (M) shows a much

closer similarity with the Kāṇva-Saṁhitā than with its on Śat.Br. The wording of the Mantra contained in the Kāṇva-Saṁhitā, Īśop., and Bṛh. Up. nearly answers the definition of an octosyllabic metre of four Pādas through the repetition of the third Pāda, while its version in the VS. (M) falls short of this metrical requirement by three syllables (especially in the second hemistich), because the first hemistich of both the Saṁhitās is identical. The Śat. Br. (M), which omits as many as four words of the text *(athedam, kṛtaṃ smara)* occurring in its Saṁhitā, presents a short of prose version of the Mantra. This peculiar circumstance gives rise to the question whether the Śat, Br. (M) has preserved an older prose version of the Mantra and a later versified version with the addition of two superfluous words *(athedam)* and tautology has found favour with the compilers of the Saṁhitās and the Upaniṣads.

Differences in accentuation are also noteworthy. The first finite verb *smara* following *krato* is unaccented in the Saṁhitā and the Brāhmaṇa of the Mādhyandina school, while it is accented on the first syllable in the Kāṇva-Saṁhitā. The unaccented from of *smara* occurring in the VS. (M) and the Śat. Br. (M) is grammatically justifiable. In contradistinction to both the Saṁhitās which accent *anilam* on the first syllable, the Śat. Br. (M) accents it on the second syllable. But there seems to be no justification for this deviation in accentuation.

The simultaneous occurrence of two seemingly synonymous forms, *vāyuḥ* and *anilam*, in the same sentence has perplexed the interpreters who try to overcome this difficulty by interpreting *Vāyuḥ* as "inner vital breath" and *anilam* as "external air or wind". But the Vedic usage lends no support to this arbitrary interpretation of the word *Vāyu* which undoubtedly denotes "external air or wind" in the Vedic literature and there is no instance where it is used to express "inner vital breath". Moreover, no other use of the world *anila* is found in the whole gamut of the Saṁhitās and the Brāhmaṇas. Only a few sporadic occurrences of *anila* are met with in the later Upaniṣads and the Vedāṅgas. The problem of interpretation posed by the simultaneous occurrence of these two words in the same sentence may be solved by taking *anilam* as a variant of the common Vedic form *aniram* with the change of *r* into *l.*

Another problem of interpretation is posed by the unique form *klibe* which occurs in the Saṁhitā and the Brāhmaṇa of the Mādhyandina school but is missing in the Kānva-Saṁhitā. Most of the ancient Indian commentators, who regard *klibe* as a dative of the hypothetical substantive *klib* supposed to have been derived from the root *kṛp* (*kḷp*), explain it "for the intended world." But this conjecture is as implausible as the one hazarded by Roth and Monier williams who assign the

meaning of "success" or "accomplishment" to it without any reasonable basis. Since there is no other use of this hypothetical word in the entire range of Sanskrit literature, its very authenticity seems to be in doubt and it appears to be a corrupt form of some Vedic word which needs to be identified in keeping with the context.

V-5

A NOTE ON THE QUANTITY OF SANDHYAKṢARAS IN ṚGVEDA-PRĀTIŚĀKHYA

Dr. Bhabani Prasad Bhattacharya, Calcutta

In the first chapter (paṭala) of Ṛgveda-Prātiśākhya we come across a number of technical terms. Among the technical terms, samānākṣara is defined first and it is immediately followed by sandhyakṣara. 'Akṣara' in the sense of vowel is divided into two classes—'samānākṣara' (simple vowels) and 'sandhyakṣara' (diphthongs). According to RP. 1.2 the four vowels e, o, ai, au are termed 'sandhyakṣara,' or diphthongs.

Regarding the quantity of diphthongs, divergent views have been expressed in the Prātiśākhyas and the Pāṇinian system of Sanskrit Grammar. The term 'Sandhykṣara' literally means 'syllable of combination' and RP. XIII. 38 predicates doubleness of position of all the four. It further adds the opinion of Śākaṭāyana to the effect that in 'e' and 'ai' the first half is 'a' and the latter half is 'i' while in 'o' and 'au' the first half is 'a' and the latter 'u'. RP XIII. 39 says that the first two diphthongs 'e' and 'o' by reason of the fusion of their component moras are heard distinct from the other two i.e. ai and au. This distinctness in the case of diphthongs raises a controversy among different grammatical systems. In the present monograph a modest attempt has been made to deal with the various aspects of quantity of diphthongs in Ṛgveda-Prātiśākhya.

V-6

वैदिक कर प्रणाली और उसका आदर्श उपयोग

डा० कान्ति किशोर भरतिया, कानपुर

सकल सत्य ज्ञान की अप्रतिम राशि वेद में नाना प्रकार के कलाकौशल, विद्या एवं राजनीति का समावेश करते हुए कर प्रणाली का भी आदर्श प्रस्तुत है और बताया गया

है कि समाज के प्रत्येक सदस्य के लिये राज्य के संचालनार्थ कुछ न कुछ राशि समर्पित करना अनिवार्य है। अथर्ववेद काण्ड ३ सूक्त २९ में कर के विषय का विस्तार से उल्लेख है और प्रथम दो मंत्रों में बताया गया है कि शासन के अधिकारी इष्ट एवं पूर्त स्वरूप समाज या राष्ट्र की आय का सोलहवाँ भाग कर के रूप में अनिवार्यतः ग्रहण कर शत्रुओं से राष्ट्र की रक्षा एवं अपराधियों को दण्ड दे न्याय-व्यवस्था के संचालन करने में व्यय करें। वेद के आधार पर इष्ट एवं पूर्त की वास्तविकता पर प्रकाश डालते हुए बताया है कि कर स्वधा या प्रजा की धारणा करने वाला राष्ट्र के अस्तित्व को स्थिर रखने वाला एवं उसकी समस्त शुभकामनाओं एव सकल्पों को पूर्ण करने वाला भी होता है। वैदिक काल का कर आय के सोलहवे भाग से बढ़ कर स्मृति एवं कालिदास के समय में छठा भाग हो गया। वैदिक काल में कर किसी के लिये बोझ न था और दाता अपने कर्तव्य का पालन करते हुए स्वर्ग सदृश आनन्द का अनुभव करता था एवं सूर्य तथा चन्द्र के समान किंचिद्मात्र भय न करते हुए अपने समस्त कर्तव्य सहज रीति से पालन करता था। अथर्ववेद के इस कथन की पुष्टि करते हुए ऋग्वेद मण्डल ९. सूक्त ९६, मंत्र ४ में बताया गया कि कर का सार्वजनिक उन्नति के कार्यों में व्यय करना ही अधिकारियों का प्रमुख कर्तव्य है। मनुस्मृति ९/३०४, ३०५ में शासनाधिकारियों की सूर्य से तुलना करते हुए बताया गया है कि सूर्य जैसे आठ मास जल एकत्रित कर वर्षा ऋतु में यथोचित स्थान पर विकीर्ण कर देता है उस ही प्रकार शासन के अधिकारियों का कर्तव्य है कि कर का उपयोग सार्वजनिक हित के कार्यों में करे।

V-7

THE FIRST OF MEN IN THE ṚGVEDA
(I) *MANU IN THE ṚGVEDA*

Dr. V.G. Rahurkar, Poona

The paper tries to discuss the role of Manu or Manus in the Ṛgveda as the 'first man', the definite forefather, the first of sacrificers and the establisher of sacrifice.

It appears from the etymology of the word that man was to our Vedic ancestors, 'He who thinks'-surely, a profound and comprehensive definition. A striking resemblance can be pointed out of the German Mannus spoken of by Tacitus as the son of Tuisco, meant originally man, and was derived from the same root '*man*' to measure, to think, which in Sanskrit yielded Manu or Manus which was the proudest name which man could give to himself and from it was derived the Old High-German's Mennisc, the modern German 'Mensch'.

The paper discusses the sociological implication of the story of the Deluge and the story of Nābhānediṣtha. The first legend appears to represent Manu, not as the creator of Mankind but, being a sole survivor, one can conjecture that he belonged to an earlier race of living beings

which was destroyed by the deluge. The legend, therefore, represents the early race of mankind or at least the first inhabitants of this land as descended from one common progenitor without any distinction of caste.

The second legend brings out some interesting aspects of the ancient Hindu Law of Inheritance. The jurisprudential bearings of the story are brought out by a critical study.

How, later on Manu became a generic dynastic title, the reconstruction of his genealogy, his date are also discussed on the basis of the Puranic evidence.

V-8

A FRESH PROBE IN

सप्तास्यासन् परिधयस्त्रि: सप्त समिध: कृता:

Kashinath Laxman Rao Bankwar, Khandwa (M.P.)

This part of Ṛgveda X, 20, 15 (Puruṣa-Sūkta) when probed into by me, I found out that the commentaries of Sāyaṇa and Mahīdhara are not appealing to reason. Their interpretation of the words सप्त परिधि as सप्त छंदासि or सप्त समुद्रा: is not proper looking to the context of the Sūkta. So also त्रि: सप्त समिध: cannot mean twelve months of the year, the five seasons, the three worlds and the Sun. According to me सप्त परिधि are the seven worlds भू: भुव: स्व: मह: जन: तप: and सत्यम्. And the twenty one sticks समिधा are the seven मरुद्गणा:, सप्तस्वरा: (seven rhythms) and the seven rays of the light.

The interpretation of Sāyaṇa and Mahīdhara can be said to be proper with reference to our earth alone but looking to the intended sacrifice referred to in the Sūkta, we can say that the same is a universal one and as such the interpretation should be befitting. I think the interpretation put by me may appeal to the modern admirer of the Vedic literature.

V-9

ATYAGNIṢṬOMA

Dr. T.N. Dharmadhikari, Poona

Atyagniṣṭoma stands second in the seven Soma-Saṁsthās unanimously enumerated by the later Brāhmaṇs, viz. Gopatha (1.5.23) and Sāmavidhāna (1.4.3) and the authors of Śrauta-Sūtras.

Vaikhānasa Śrauta-Sūtra (16.28) suggests the origin of this rite in the Taittirīya Saṁhitā (6.6.11-apy agniṣṭome rājanyasya gṛhṇīyāt vyāvṛt-kāmo hi rājanyo yajate), or in the Maitrāyaṇī Ṣaṁhitā (4.7.6-agiṣṭome rājanyasya gṛhṇīyāt . . .). After carefully examining these sources, it appears that these vidhi-sentences do not intend to enjoin a separate Soma-Saṁsthā viz., the Atyagniṣṭoma; but incline to prescribe either a peculiar speciality of a Rājanya's Agniṣṭoma or an additional offering of Ṣoḍaśin, for certain desire of a Rājanya in his Agniṣṭoma.

Atyagniṣṭoma does not possess an individual characteristic of its own. It is only a Ṣoḍasin offered in a Rājanya's Agniṣṭoma. Virtually it cannot be counted as a separate Soma-Saṁsthā.

It can be observed that mere peculiarities in a sacrifice prescribed with reference to Varṇas, or alternative or additional prescriptions for certain desires of sacrificer, do not cause to change the original Sacrifice and make it an altogether different one.

Thus Atyagniṣṭoma, in the form of a separate Soma-Saṁsthā appears to be an invention of the authors of later Brāhmaṇas and the Śrauta Sūtras. It did not have an independant existence in the old Śrutis.

The authors of later Brāhmaṇas of Śrauta-Sūtras, probably with a view to bring the number of Soma-Saṁsthās on par with that of Pāka Saṁsthās and Havis-Saṁsthās, may have accorded sanction to Atyagni-ṣṭoma as a separate Soṁa-Saṁsthā.

V-10

THE CONCEPTION OF GODHEAD
AS REFLECTED IN THE ŚATAPATHA BRĀHMAṆA

Sm. Santi Banerjee, Calcutta

The Brāhmaṇas are the theological explanations and observation on the mantras and hence they reflect the religious ideas of the Vedic Aryans in those days. The present paper is an attempt to give an idea of the conception of divinity or godhead as it has been reflected through the discussions made in the Śatapatha Brāhmaṇa and the different legends told therein. The following points may be noted here :—

(1) Like all living beings the gods are also born and they have been created by Prajāpati along with other beings. (Ś,Br. VI. 1.2.1 ; X. 1.3.1 ; XI. 1.6.7 etc.).

(2) The gods were at first only mortal, (Ś. Br. XI. 1. 3. 12 ; XI. 2, 3, 6 etc.) but latter they attained immortality when they became

possessed of Brahman or through the performance of Agnyādhyeya or by the offering of Soma into the fire.

(3) At first they were here on earth and had no heavenly abode but later attained it. (Ś. Br. IX. 6 1. 23).

(4) There are different legends in the Ś. Br. which show clearly that the gods do possess many characteristics and also many weaknesses which are common to man but several other characteristic also being to them that make them super-human. An important characteristic to mention here is that they are truth incarnate as opposed to human beings to whom belongs the falsehood (Satyam devāḥ anṛtam manuṣyāḥ).

(5) Lastly the gods have the quality of brightness and this is evident from the etymology of their very name ($\sqrt{\text{div}}$ to shine). In XI. 1. 6. 7 an attempt has been made to suggest a twofold etymology of the term 'deva' from div (sky) and divā (daylight).

Other details are also available from this Brāhmaṇa text about different gods or gods in general. But an attempl to grasp] the later idea of the highest principle being the origin of everything and being immanent in everything is also found in some parts of this Brāhmaṇa (as in XI. 2. 3. 1).

V-11

AGASTYA'S CONTRIBUTION TO THE SĀMAVEDA

Dr. M.N. Bopardikar, Ahmednagar

Agastya's association with the Ṛgveda and the Atharvaveda is quite wellknown. But curiously enough Agastya is associated with the Sāmaveda also. On the basis of the references from the Jaiminīyārṣeya Brāhmaṇa and the Ārṣeya Brāhmaṇa, it is evident that Agastya stands out as the author of some of the *Sāmans* i.e. melodies in the Sāmaveda. The paper seeks to study in detail the references from the Brāhmaṇas and the other later works like Sāmavedārṣeyadīpa (1700 A.D.) and to evaluate one of the facets of Agastya's contribution to the Vedic literature.

V-12

AGNIHOTRA

D. Viswanadha Sastry, Bhimavaram (A.P.)

The sacrificer offers every evening and morning, agnihotra offerings. The Āhavanīya fire is to be taken out from the Gārhapatya fire.

Various views regarding the maintenance of the sacred fires. Cow's milk is used for Agnihotra-offering-substitutes such as rice gruel, barley gruel clarified butter, curds are also recommended in relation to the fulfilment of different desires. Offerings to Agni and Prajāpati in the evening and to Sūrya and Prajāpati in the morning, prayers to Āhavanīya fire and Gārhapatya fire, offerings and prayers during the absence of the sacrificer from home.

V-13

THE WORD *TÁRUṢ* IN THE ṚGVEDA

Dr. S.N. Shukla, Simla

The word *táruṣ* occurs several times in the Ṛgveda. Some verbal forms connected with *táruṣ* occur as denominatives. The word has not been analysed by the exegetists of the Ṛgveda anywhere.

The formation of *táruṣ* can be explained on the anology of some other similar words occuring in the Ṛgveda, as *jánuṣ,mánuṣ*, *yájuṣ*, *áruṣ*, *vápuṣ* etc. All of them have the original roots plus *uṣ* suffix which is governed by *janerusiḥ* (Uṇādi S. 2.115); and by *arti parti......tapibhyo nit* (Uṇ. S. 2.117) they are taken to be *nit* for the application and explication of acute accent on the first syllable. Being *nit* they will be governed by the general rule *ñnityādir nityam* (Pāṇini S. 6.1.197). On this anology we can form *táruṣ* the $\sqrt{}$*tar*+*uṣ*=*táruṣ* by the rule *bahulam anyatrāpi* (Uṇādi S. 2.121). Thus *táruṣ* becomes *nit* and takes acute accent on the initial syllable.

Some forms of *táruṣ* are found in masc. and neut. in the Ṛgveda irregularly. The original root in *táruṣ* is *tṛ* (>*tar*), and therefore the forms *taruṣanta* etc. are denominatives.

Táruṣ has been explained by Sāyaṇa as *vyasanebhyas tārakaḥ* 'the liberater from vices or sins'. Veṅkaṭa Mādhava also assigns the same meaning, i.e. 'one who helps in crossing over', But these renderings do not appear convincing. The root *tṛ* originally means 'to cross' but it incorporates other meanings too, as 'to overpower, conquer, subdue, overcome' and so on and so forth These meanings can be applied with *táruṣ* in different contexts. Thus *táruṣ* can be assigned the meanings as 'conquerer, subduer, overpowering one' etc. *Geldner* renders it with 'Macht' (might, power) which indicates the abstract sense which has been followed by L. *Renou* in his translation of this term as 'force-triomphante.' But *táruṣ* is not merely abstract noun denoting the notion of power, rather it is an attributive adjective expressing the characteristics of the deity with whom it is construed.

V-14

GṚHYA-RITUALS *VIS-A-VIS* ATHARVANIC TRADITION

Shrikant S. Bahulkar, Poona

The *Atharva-Veda* (*AV*) has been generally regarded as a treasure, among other things, of *Gṛhya-mantras.* It contains the hymns which presuppose the Gṛhya rites like *Garbhādhāna*, *Puṁsavana*, *Godāna*, *Upanayana*, *Vivāha* etc. The concurrence between the subject of these hymns and the employment of the same in the *Kauśika-sūtra* (Kaus. S) clearly show the existence of an independent tradition of Gṛhya ritual in the Atharvanic School.

On the other hand, the *Gṛhya-Sūtras* belonging to Rv, Yv and Sv prescribe a large number of *Gṛhya mantras* to be employed in the Gṛhya ceremonies, the *mantras* which cannot be traced to their respective Vedic Schools. Some of these *mantras* are traced to the AV. Impression exists among some scholars that the *Gṛhya-Sūtras* borrowed the rites as well as the *mantras* from the AV. Comparing some Atharvanic portions to those occurring in the *Gṛhya-Sūtras*, B.C. Lele says that the *Gṛhya* rites originally belonged to the Av; that they were borrowed and modified by the *Gṛhya-Sūtras.* Bloomfield presumes that the Gṛhya-rites are, broadly speaking, Atharvanic. Sehgal opines that the Gṛhya-Sūtras belonging to Ṛv are influenced by the Av. Krishnalal thinks that 'all the Gṛhya-Sūtras have borrowed the mantras from the Av'.

In this paper, an attempt is made to examine these views; and it has been concluded that though the *mantras* could be traced only to the Av, it does not prove that they were borrowed from the Av. The *mantras* are found in the *Gṛhya-Sūtras* with considerable variants. Some of them cannot be traced to any extent Vedic Saṁhitā. Besides, genuine *Gṛhya mantras* are not confined only to the Av, but they do occur all over the Vedic literature. The tradition of the Atharvanic rituals and that of the *Gṛhya-Sūtras* were two parallel currents. So far as the identical mantras are concerned, it can be said that they must have belonged to a common stock.

V-15

RE-EXAMINATION OF THE INTERPRETATION OF *VRATA* PASSAGES IN THE VEDAS

Prof. L.S. Deuskar, Poona

Vrata is a Vedic term much written upon, yet not properly understood by those who wrote on it. The very fact that Dr. K.V. Apte

on his monogram "Vrata in Ṛgveda" tried to derive the word from वृत् IA to turn, and formulated a scheme : a phase of earthly meanings and of the heaven by one and gave a list of 60 meanings which contain one as "watching the courses of stars (divinities) in the sky." Dr. P.V. Kane's refutation of Dr. Apte's argument, while insisting on the derivation from √वृ to change has 32 meanings. Dr. Schmidt in his essay on "Vedisch Vrata Avestic Urvatha" pointed out the above anomalies and Dr. Thienme in his review of the above has remarked that the interpretation of Varuṇa as an Emperor can only be accepted on knowing what Varuṇa is, i.e. the nature of Vedic gods. Thus the problem is not solved at all but is still open to reexamination.

However, my approach to the problem is as follows. The distinguishing feature of an Ārya from that of an Anārya is that the anārya is अव्रत avrata (not observing Vrata) while an Ārya is सव्रत. In Āryan Vedic life the initiation of a *baṭu* into the Vedic mantra Gāyatrī is called व्रतबंध Vrata Bandha.

तपोविशेषविधिवेच विधिचोदितैः । वेदः कृत्स्नोऽधिगन्तव्यः सरहस्यः द्विजन्मना मनु ।। २-१६५
कृतोपनयनस्यास्य व्रतादेशनमिष्यते । ब्रह्मणो ग्रहणञ्चैव क्रमेण विधिपूर्वकम् ।। २-१७३
यदस्य विहितं चर्म सत्सूत्रं या च मेखला । यो दण्डो यच्च वसनं तत्तदस्य व्रतेष्वपि ।। २-१७४
सेवेतेमांस्तु नियमान् ब्रह्मचारी गुरौ वसन् । संनियम्येन्द्रियग्रामं तपोवृद्धयर्थमात्मनः ।। २-१७५
कामाद्धि स्कन्दयन् रेतो हिनस्ति व्रतमात्मनः ।।

These passages from मनुस्मृति give an idea how high the व्रत was held during the studentship. The next stage is गृहस्थाश्रम where there are स्नातकव्रत's.

वेदविद्याव्रतस्मार्तान् श्रोत्रियान् गृहमेधिनः । पूजयेत् हव्यकव्येन विपरीतांश्च वर्जयेत् ।। ४-३१
एषोदिता वृत्तिः गृहस्थस्य वृत्तिर्विप्रस्य शाश्वती । स्नातकव्रतकल्पश्च सत्त्ववृत्तिकरः शुभः ।।
४-२५५

The next stage वानप्रस्थाश्रम has वैखानसव्रतऽ and संन्यासाश्रम has also यतिव्रतऽ.

Thus the Vedic life of four Ashramas is bound from the beginning to the end. Thus Ārya is सव्रत and those who are outside the Ārya fold are अव्रत and anāryas. The four Āśrama-system has come down from the Vedic times.

Vrata is an important item in the Dharmashāstra, so as to warrant it a separate treatment as in Hemādris Vrata-Khaṇḍa and others. As to the exact function of Vrata two questions are given here :

1. न वै देवा अव्रतस्य हविरदन्ति ऐ. ब्रा. ७-११
   Gods do not accept oblations of one who is अव्रत.

2. अथ व्रतचर्या । व्रतं ग्रहीष्यामि । सत्यं वदिष्यामि । सत्यं वै देवा अनृतं वै मनुष्याः । इदमहम् अनृतात् सत्यमुपैमि । मनुष्यत्वाद्देवत्वमुपैमि । शतपथ १,१,१-४.

Now the chapter on the observation of व्रतs. I shall take up व्रत. I shall speak the truth. The truth is godhood, falsehood is human being-man, thus by speaking the truth I rise from manhood to godhood. As व्रतचर्या is the first step in every sacrifice, by observing व्रत a person goes a step higher to godhood. Thus by successive sacrifices one rises from manhood to godhood, which is the final aim of Vedic life. An Aryan life does not begin with the birth.

जन्मना जायते शूद्रः संस्काराद् द्विज उच्यते । By birth he is a Śūdra and by Saṁskāras he is called द्विज a twice born. So after व्रतबन्ध he becomes आर्य । An आर्य leads a controlled life, while an anārya is licentious.

In the History of Religion and Ethics, Vrata appears prevalent in many parts of the world.

So the treatment here will be to inquire first into the nature of Vedic deities and the right interpretation of the Vedas. Gods are proved assuming different forms and actually coming down, and give help to devotees. The various ध्यान stages describe the gods as seen by the devotees—मंत्राधीनं तु दैवतम्. Gods are controlled by mantras and when they are called by mantras they must come, this has been experienced by many.

After fixing the deity it will be easy to interpret अग्नि as व्रतपा and वरुणा as धृतव्रत and so on.

V-16

SATIRE IN THE ṚGVEDA

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Though the Ṛgvedic hymns are out and out devotional hymns, yet one would do well to remember that these hymns in general express the poet's desire, his way of looking into things, his appreciation and depreciation of other's behaviour etc. Hence we may find occurrences amongst the Ṛg Vedic hymns where the *Ṛṣi* uses satire as a means of expressing his feelings. In this paper a full study of all such occurrences is done and analysed so as to show the following features of Ṛg Vedic satire.

1. Generally the Ṛg Vedic satires are but primitive satires being invective in nature.

2 The satires in the *RV* are used mainly for four different motives which are

(a) to show a person low
(b) to show dislike
(c) to correct
(d) to inspire for gain

3 The Satires in the *RV* have originated mostly either from malice or from the motive of selfish gain. However a detached corrective attitude of a social reformer is not also wanting.

4 The hymn to the dice may best be appreciated as a fine finished satire having a corrective attitude towards the society.

V-17

POSITION OF THE PARIBHĀṢĀS IN THE TEXT OF THE ĀPASTAMBA ŚRAUTASŪTRA

Samiran Chandra Chakrabarti, Calcutta

The paribhāṣās are found in the first four kaṇḍikās of the 24th Praśna of the Āpastamba Śrautasūtra. (hence abbreviated to ĀpaŚS.). It has been doubted if they occupied the same position in the original state of that Śrauta Sūtra.

Garbe (in his ed. ĀpaŚS. Vol 3, Preface) says that the entire Praśna XXIV is inserted in the work by a later hand. It will be shown that some of the internal evidences given by him do not seem to be decisive. As a Śrauta Sūtra is treated more as the Sūtra text of a Vedic School than as the work of an individual, the possibility of later additions cannot generally by ruled out. But the Paribhāṣā of ĀpaŚS. seem to be an inseparable part of the whole work. The reasons will be given in the paper.

Narasimhachar, the editor of the Mysore Edition of ĀpaŚS, thinks that originally the Paribhāṣās (the Praśna XXIV) marked the beginning of ĀpaŚS. His arguments are principally based on the statements of Dhūrtasvāmin (hence abbreviated to Dh.) and his followers and on the analogy of some other Śrautasūtras (of Hiraṇyakeśin, Śāṅkhāyana, Kātyāyana etc.).

Dhūrtasvāmin's commentary on ĀpaŚS. I. 1.1 (athaśabdaḥ ... ānantaryārtho vā—paribhāṣānantaraṁ darśapūrṇamāsau vakṣyāma iti) apparently indicates that the paribhāṣas marked the beginning of ĀpaŚS. Rāmāgnicit and Ahovalasūrin follow him.

From a careful study of the development of the paribhāṣās of the Śrautasūtras the present author finds that the present position of the paribhāṣās of Āpastamba seems to be the original one and in conformity with the antiquity of Āpastamba.

Only the later authors started with paribhāṣās, because that facilitates a scientific treatment of the subject.

Some of the other grounds for this conclusion are very briefly stated below :—

(i) No MSS used by the editors are reported to contradict the present position.

(ii) We find no reason why even the Hautra and the Pravara sections should come before the Darśapūrṇamāsas.

(iii) Narasimhachar admits that Dh. did not comment on the paribhāṣās, but there is no reason for his not doing so, if Dh. really found the paribhāṣās at the beginning.

(iv) The statements of Dh. do not necessarily mean that the paribhāṣās preceded the whole Śrauta Sūtra.

(v) The statements of Rudradatta (in his comm. on ĀpaŚS. I. 1.1), Kapardisvāmin and Cauṇḍapa are in favour of this conclusion.

V-18

VEDIC ELEMENTS IN KASHMIRI LANGUAGE

Badri Nath Shastri, Jammu

Kashmir is called '*Kashir*' in the local language and its language is known as '*Ka'sur*'. Pure Kashmiri is spoken in the valley of Kashmir only. Its dialects are spoken in the rest of the valley, in Kashtawar, Ramban and other places.

There are many views held about the origin of Kashmiri language. Sir George Grierson attributes it to the *Dardic* group. The scholars of his view cannot explain properly how Kashmiri belongs to this group. We can clearly judge from a comparison of *Shina* and *Kashmiri* language that the latter is not different from Indo-Aryan group. Shina and Sanskrit have similarity in the meaning as well as in their phonetics. In the Kashmiri verbs there is the existence of synthetical tendency. Tense, number and gender are indicated themselves. We do not find such kinds of verbs in Dardic group.

Kashmiri can be classed into five forms :—Kashmiri of Vedic period, Kashmiri of Classical Sanskrit period, Kashmiri of Prākrit period, Kashmiri of Apabhraṁsha period and Kashmiri of Persian and Arabic period. If we go deep into subtility of the Kashmiri language, it will be noticed that it is not different from the Vedic Sanskrit or classical Sanskrit. The paper .gives numerous instances to show that Kashmiri is so close with Sanskrit as flesh and blood are in the human body. Some Sanskrit words have come into use in the Kashmiri language through *Prākrit* and *Apabhraṃsha.* They have become part and parcel of Kashmiri Language.

We have the specimens of the old Kashmiri language in *Shitikanṭha's Mahānaya-Prakāsha*, in the *Vākyas* of Lalleshvarī, in *Bānāsur-Kathā* by *Awatār Bhaṭṭa,* and some other later works. After thousands of years past, we find many Vedic words in Kashmiri language almost in the same sound, in the same form and in the same meaning. The paper gives instances profusely. These Sanskrit words are used in current Kashmiri also in the same manner. The Vedic grammatical forms can also be noticed in the Kashmiri language. Kashmiri Pandit ladies sing Kashmiri songs, in the marriage ceremonies, with the Vedic accent which is the living example of Vedic elements in Kashmiri.

The paper shows that the Kashmiri language is as old as Vedic language. A number of Vedic words have come down in the same form or in somewhat modified form in our present Kashmiri language.

V-19

THE AGNIHOTRA-MANTRAS IN THE *KĀṬHAKA SAṀHITĀ*

P.D. Navathe, Poona

Agnihotra is a small rite which constitutes an obligatory daily routine for a householder who has formally set up the sacred fires. For the sake of convenience, it is customary to divide the rite into three parts :

(i) Agnihotrahomavidhi (ii) Agnyupasthāna and (iii) Pravatsyadupasthāna. The schools of the *Yajurveda* show a marked difference as regards the Mantras prescribed for this rite as also the procedure of the ritual. It is proposed to study the Mantras of the Agnihotrahoma given in the *Kāṭhaka* recension, an important branch of the *Black Yajurveda.* The peculiar rituatistic features, the variant readings, and the influence of the Kāṭhaka tradition on the later Sūtrakāras are some of the points discussed in this paper.

V-20

MĀDHAVA'S *ṚGVEDAVYĀKHYĀ* AND THE SYSTEM OF *GALITAS*

K.P. Jog, Poona

Traditional recitation of the Padapāṭha of the Ṛgveda has ever shown that Śākalya dropped certain groups of words (always more than three, or at least those which form a *pāda* of a *ṛc* only in *some* places of their repetition. This dropping of words is known as *samaya* (in ancient times) and *galita* or *galanta/gaḷanta* (in modern times). It was questioned if this device of Śākalya had anything to do with the meaning of the *ṛc*s. Therefore, in some of my earlier papers, I sought to find an answer to that question and had the occasion to turn to Mādhava, the author of the *Ṛgvedavyākhyā* (published by C.K. Raja, Adyar), for some help. I felt that he (i.e. Mādhava) has demonstrated the usefulness of the *galitas* for exegetical purposes. I had, nevertheless, not undertaken a close study of Mādhava's procedure and this I now propose to do in the light of the Padapāṭha of Ṛgveda (i) 1.13.9 and 8 repeated in 1.142.6 and 8 (ii) 1.14.3 and 11 repeated in 6.16.24 and (iii) 1.16.3 repeated in 3.42.4; 8.3.5, 17.15 and 92.5. It is hoped that this (and such further) study would help ascertaining how Mādhava understands the system of the *galitas* and which rules, he adopts on the basis of the same.

V-21

THE BALLAD OF PURŪRAVAS AND URVAŚĪ
(RV X. 95)

Dr. Alois Wurm, Poona

The paper starts with a translation of the Ṛgvedic hymn and then discusses some of the main schools of interpretation–a synopsis of which is given here :

Symbolists : 1. Naturalists—The hymn is a myth symbolizing a natural phenomenon, like 'the Dawn fleeing before the Sun' (Max Müller).

2. Ritualists—The hymn is a poetico-ritualistic symbol of the generation of fire (Kuhn, Bergaigne, Bloomfield, von Schroeder).
—The hymn is a way of saying that the marriage of immortal Vāc with the mortal priest is doomed to tragedy (Goldman).etc.

3. Spiritualists—The hymn is an esoteric symbol of man's spiritual ascension (Aurobindo, Purani).

Ethnologists : 1. School of Lang—The hymn is a myth told to illustrate a nuptial taboo.

2. School of Frazer—The hymn is a quaint memory of the story of a mixed totemic marriage.

3. Folklorists in general—The hymn is a variant of the *swan-maiden* type of story.

Artists : The hymn is a ballad of a dream-romance lost.

The conclusion arrived at is that the hymn has to be interpreted in a literary-psychological way. The apparent presence of some stray mythico-ritualistic elements in the hymn suggests the possibility that an older myth of nature infused with a romantic legend of a deep human purport gathering its inspiration partly from the myth itself and partly from a new visualization of human aspirations conducive to being personalized in figures of an ideal world.

The critical discussion is followed by a psychological unfolding of the purport of the story-the gist of which may be described in the following way :

The hymn bespeaks the hopeless plea of a mortal king to an illusive immortal fairy to re-unite herself with him and restore the unalloyed happiness of yore lost through no fault of his—to end all in her assertion of the futility of clinging to an unearthly utopia followed by her abrupt disappearance, leaving a broken-hearted Purūravas doomed to the dreary reality of an unfulfilled dream, reality though relieved by the consolation that the memory of the past will live on in his son to sustain him and finally to bring him the felicity of heaven. It is fraught with the moral that the marriage of a mortal with an immortal is nothing but a dream-vision: its ephemeral happiness vanishes all too soon, and any attempt to revive it is a utopia. Man has to live his mortal existence, dreary and unfulfilled though it may be, forgoing his utopian dreams for the hope of their fulfillment in heaven.

V-22

वेदों में सूक्त प्रतिपाद्य की खोज

श्री अभयदेव शर्मा, अजमेर

विगत लगभग एक शताब्दी से कुछ वैदिकों में प्रचलित यह धारणा कि सूक्त की देवता उसका प्रतिपाद्य विषय होती है, संदेहास्पद है। उदाहरणार्थ, ऋग्वेद के प्रथम, आग्नेय सूक्त के विश्लेषण से ज्ञात होता है कि यह सूक्त प्रतिपाद्य विषय की दृष्टि से

भद्र-सूक्त वा स्वस्ति-सूक्त है। अग्नि की उपासना से प्राप्त, भद्र (वा स्वस्ति) रूप, इस आर्ष तत्त्व का समर्थन सूक्त के ऋषि के नाम, मधुच्छन्दा: से भी होता है। सूक्त-प्रतिपाद्य को दृष्टि में रखकर की गई व्याख्या सूक्त-प्रवक्ता के अभिप्राय को प्रकट करने में संभवत: सर्वाधिक समर्थ और, इस कारण, विश्वसनीय होगी। ऐसी व्याख्या से वैदिक विचारों की एक ऐसी संबद्ध तथा स्पष्ट धारा सामने आ सकती है जो वैदिक दृष्टि की आधुनिक जीवन में, तथा वेद की वर्तमान काल में भी उपयोगिता को उजागर करते हुए वैदिक शिक्षाओं की विश्वजनीनता और शाश्वतता का प्रतिपादन भी कर दे।

V-23

SOME LIGHT ON THE BĀṢKALA SAṀHITĀ OF THE ṚGVEDA

Dr. A.D. Singh, Jodhpur

Patañjali and Ācārya Durga have mentioned 21 branches of the Ṛgveda. Later on Śaunaka names only 5 Śākhās of this Veda as :

'Āśvalāyanī Śāṁkhāyanī Śākalā Bāṣkalā Māṇḍūkāyanāśceti'
—Caraṇavyūha I/8

Of these only the Śākala is available which has been widely studied and commented upon by indigenous or foreign, old or modern scholars. Other branches are practically untraceable and thus unknown to the Vedic scholars. The Bāṣkala Saṁhitā also has not been procured so far. Therefore, on the basis of the Anuvākānukramaṇī, Caraṇavyūha and few references occurring in other texts an attempt has been made to throw some light on this Saṁhitā.

The Bāṣkala Saṁhitā in all contains 1025 Sūktas, exceeding by 8 from the Śākala. In these additional sūktas, 7 are from the 1st Vālakhilyas and 1 is the Saṁjñāna Sūkta. Including these Vālakhilyas in the 8th Maṇḍala from Sūktas 49 to 55 there become 99 Sūktas, 7 more than the original Śākala. The Saṁjñāna Sūkta has been added in the end and thus the 10th Maṇḍala has 192 Sūktas, 1 more than the Śākala. This Saṁhitā while recognizing these 8 sūktas as original omits the last 4 sūktas of the Vālakhilya-group, viz.

'Prati te, yuvaṃ devā, yam ṛtvijo, imāni vāṁ'
—VIII 56-59

The Bāṣkala concludes with 'tacchamyorā vṛṇīmahe' X. 192.15 and the Śākala with 'samānī va ākūtir' X. 191.4 The concluding Samjñāna Sūkta in the Śākala is consisting of only 4 mantras but the Bāṣkala adds 1 more sūkta after this, namely Saṁjñāna, having 15 mantras divided

into 4 vargas. Thus in the last chapter, viz. 64th Adhyāya, the Bāṣkala has 53 vargas, exceeding by 4 from the Śākala. These 7 Vālakhilyas have 61 mantras divided into 13 vargas. Therefore, in the Bāṣkala there should be 1025 Sūktas, 2023 vargas and 10,548 mantras. But it is very remarkable that the number of vargas in this Saṁhitā has been given as (2006+4=) 2010 which appears totally incorrect. Mahīdāsa while giving the number of sūktas as (1017+8=) 1025, gives the same number of vargas. These scholars have added only 4 vargas of the additional Saṁjñāna Sūkta in the 2006 vargas of the original Śākala and have not counted 13 vargas of the 7 Vālakhilyas. Therefore, the number of sūktas in the Bāṣkala should be (1017+7+1=) 1025, of vargas (2006+13+4=) 2023 and of mantras should be (10,472+61+15=) 10,548.

The Āśvalāyana Śrautasūtra, the Kauśītaki Gṛhyasūtra iv. 5 and the Anukramaṇikāvṛtti have recognized this additional Saṁjñāna Sūkta as original part of the Bāṣkala. Mahīdāsa accepts this Saṁjñāna as concluding sūkta of this Saṁhitā. According to him in the Śākala anuvākas are generally having 10 sūktas while in the Bāṣkala are consisting of 15 sūktas and there are also some differences in order of mantras between these two Saṁhitās.

Therefore, it can be concluded that the Śākala and the Bāṣkala Samhitās of the Ṛgveda while having closer affinity between them are differing from each other in several ways and thus justify themselves as two different Śākhās of the same Veda.

V-24

A CONCEPT OF PURUṢAMEDHA IN ṚGVEDA

Dr. D.B. Kshirsagar, Bombay

The Ṛgvedic legend of Śunaḥśepa and the famous Puruṣa hymn, in opinion of the Brāhmaṇas and the western scholars like Zenaide, A. Ragorin, contain the practice of the actual man sacrifice, which has been elaborately described in the Śatapatha and the T.Br. The proposed paper suggests a symbolic approach to the problem on the lines of Aurobindo.

In examining the problem, the Puruṣa, his *yajña*, fruits of his *yajña*, Virāj and the creation, the fetters of Śunaḥśepa, 7 limits and the Sarvahut yajña, have been attempted critically. When etymologically studied, the Puruṣa is found to represent the creative principle, Prāṇa, inside the body. This puruṣa, with Virāj as his expressive power, in his pāda (1/4) form, attains creation and his that (3/4) part which goes up, resides in the Devamaya Kośa. This revelation has been found

similar with Rv. 4.26.1 where the Absolute describes him-self variously as Manu, Sun etc. The pāda or the gross form of Him, seems to be described in the legend of Śunaḥśepa, who bound in three fetters, requests Varuṇa for his release. This stage embodies the soul in bondage, who seeks for his relief. This is the stage of Annamaya Kośa. The Puruṣa, though expands by food is above all. In this connexion, the term Mahimā indicates greatness and expansiveness, both.

The Yajña of Puruṣa, which in other words is found to be a creational process, results into manifold creation of the animate and the inanimate. The Grāmya, Vāyavya and the Āraṇya indicate the movement of Prāṇas in the body. In a similar way Ajā, Aśva and Avi indicate the same progress of Absolute in the Annamaya Kośa. The creation of the universe, as compared to that of Ymir, seemes supported by the story of the AU, Up. where it is said that all the deities entered the body and lived as limb-powers.

Thus the idea of the actual slaying of a man in ṚV. cannot be accepted and the opinions like that of Mr. Ragozin seems incompatible.

V-25

VIŚVĀMITRA, THE GREATEST ASTRONOMER OF THE ANCIENT WORLD

S.B. Roy, New Delhi

The study is based on Viśvāmitra's celebrated *mantra* Rv. 3.9.9.

त्रीणि शता त्री सहस्राण्यग्निं । त्रिंशच्च देवा नव चासपर्यन् ॥

Its true meaning is found by following the dictum laid down by Dīrghatamas, the contemporary astronomer poet, viz :—

"Rv. 1.164.39: The *ṛks* are written on the high heavens: what shall he do with the earthly *ṛks*,—he, who cannot read those heavenly ones ?"

The *mantra* is found to contain an astrononmical formula which gives, among others, the following astounding astronomical results.

A. *Astronomical*

1. The tropical year is made up of 371 *dyus* i.e. 365.20 days—a result correct to five significant figures—an astounding result for 2350 B.C.

2. The eclipse cycle is made up of 223 moons or lunar synodical months.

3. (a) The rate of the precession of equinoxes is one degree per 72 years or

   (b) the rate of the precession of seasons is one *dyu* per 72 *parivatsaras*

All these results are precise and observationally correct.

B. *Chronological*

Vaiśvāmitra *yuga* is a historical unit of time measurement which is made up of 3339 *parivatsaras* i.e. of 3240 tropical years.

From this mathematical formula the following important dates are ascertained.

1. 4350 B.C. : Beginning of the *kalpa* or the astronomical epoch on *Śivarātri* day. Vernal equinox on *Fālguna Kṛṣṇa Caturdaśī.*

2. 3102 B.C. : End of the *Kṛta yuga* : Equinox at the Rohiṇis-observed by Nābhānediṣṭha, son of Manu [vide Rv. 10.61 (5–9)].

3. 2350 B.C. : Equinox at Kṛttikā–observed by Dīrghatamas, Viśvāmitra II during the reign of Bharata Daushanti.

4. *Tretā-Dwāpara-sandhi*-during Rāma Dāśarathi's time.

5. 1422 B.C. : *Dwāpara-Kali-sandhi* : Bhārata battle and Birth of Parīkṣit. Astronomical observations of Pitāmaha Bhīṣma and Parāśara.

6. (138-186) A.D. : End of the second *krita yuga* : Observations of the *Sūryasiddhānta* by Asura *Maya* who is found to be isochronous with Ptolemy—the great astronomer.

Viśvāmitra's *mantra* is indeed breath-taking in its comic sweep: supreme in its crystal purity : diamond like in its recondite beauty : and, yet, divine in the child-like simplicity of its prefect expression: but let not that child-like quality hold back the supreme profundity of its insights.

It is humbly submitted that Viśvāmitra, the great seer of the Vedic age, be recognized as the greatest astronomer of the ancient world.

V-26

ON THE SIGNIFICANCE OF 'SOMA'

Biswanath Mukhopadhyaya, Burdwan

The problem relating to the *soma* plant has not yet been solved. Much has been said but none yet has established its identity beyond doubt. In this paper an attempt has been made to find out some clues for the identification of *soma*. In this attempt the various connotations of term *soma* have been discussed. The outcome of the discussion is that the 'Soma-plant' was not a particular plant at all and the term 'Soma' was originally a name for the inebriating juice of plants.

V-27

INFLUENCE OF ATHARVAVEDIC BLACK PRACTICES IN THE LATER PERIODS

Sm. Debika Bhattacharya, Calcutta

It is generally acknowledged that Atharvaveda (AV) is the most ancient book of Indian occultism and that occult practices—both holy and black—enjoyed mass popularity during the Vedic period. Both the varieties, though opposing in character, were practised at the same time. In the post-Vedic period, influence of the AV black art is quite discernible, though mixed up with Purāṇic, Tāntric and Āyurvedic occult rites. In Matsya-Purāṇa, to avert evils foreboded by pigeons and owls entering into the house, AV *mantras* 'Devāḥ kapotaḥ' etc. (AV. vi. 27.1.) were recited by five brahmins.

AV black practices were prevalent during the epic period. Pāṇdavas' mother Kuntī was conversant with the *mantras*, 'Atharvāngirasī', for compelling the gods to appear. Karṇa refuted Arjuna's arrows by applying Atharvan weapons. In a number of places weapons are said to be as fierce as the AV practices : *'kṛtyāmatharvāngirasīmiva'*.

The black rites of the Tāntraśāstra also have a close similarity, e.g. in the Tāntric rite of *vaśīkaraṇa*, something is thrown at the image of the person with recital of incantations, as is prescribed in the AV. Use of mystic words like *phaṭ* is found in the Tāntric rites : in the AV we find the initial conception of such mystic words.

The Āyurvedic spirits and demons appear to be of AV descent. The Āyurvedic spirits 'Skanda' and 'Revatī' are found in the AV. Āyurvedic and AV demons are of like nature and actions. Besides

these, Āyurveda also recommends *uccāṭana* rites, as in the AV, to drive away the evil spirits.

It may therefore be concluded that most of the black occult rites and rituals of the post-Vedic period are inheritances of the past and stimulated by the Atharvan spirit. Time-gap of many centuries, space-gap of hundreds of miles, rise of Buddhism, Tantrism, Jainism, Islamic religion and various other cultural influences are the undeniable factors that must have affected and changed the ancient traditional forms.

V-28

HISTORICITY OF THE SAGE YĀJÑAVALKYA VĀJASANEYA

Dr. V.P. Bhatt, Udaipur

The sage Yājñavalkya Vājasaneya is an extra-ordinary personality who figures in the *Śukla Yajurveda*, *Śatapatha Brāhmaṇa*, *Bṛhadāraṇyaka Upaniṣad* etc. Some scholars of repute have doubted his historicity and regarded him as a mythical personality. The present paper collects data concerning it from all sources and then critically evaluates and confirms his historicity distinguishing him from many other Yājñavalkyas. The paper finds its culmination with a biographical account of the sage Yājñavalkya Vājasaneya.

V-29

SOMA AND RUDRA-ŚIVA

G.S. Dhavale, Poona

This paper is meant to trace the relationship between Soma as Vedic deity, plant and juice and water, and Rudra-Śiva. Soma plant is said to grow on Mount Mūjavanta. IXth Book of Ṛgveda describes the process of taking out juice from Soma plant and offering it to gods and priests. Sages to whom hymns of Soma Pavamāna are attributed, include many followers of *yoga.* The use of Soma plant and its use for religious purposes was in vogue among Indo-Iranians in prehistoric times. In Avesta the plant is called Haoma.

Soma is third in importance among Vedic gods. He is warrior, archer, slayer of wicked, using bow and arrows, and is *kṣatra.* He causes rain, and is Gandharva of waters. He is lord of plants : *vanaspati.* Because of impetuosity he is called *paśu.* He is *Asura* (as god) in Ṛgveda,

and is *jyeṣṭha* (prior) to Sacrifice and Indra, and possessor of occult powers.

Soma as drink stimulates voice and is god of speech. He bestows inspired thoughts on sages, whose intuition and ecstasy reach their highest in singing glories of Soma. Soma heals the injured and cures the diseased. *Tapas* is essential part in gaining right to drink *Soma* with gods or to attain heaven.

Sound of *Soma* juice is compared to rain and lightening. Soma is bull among cows (waters); this indicates fertility aspects of Soma. Soma is said to be of heaven and his descent from there is compared to lightening Soma is guarded by Gandharvas. Thus moon-water-vegetation pattern is seen in Soma as divine drink.

Soma is equated with moon, and the latter is in water (i.e. celestial water). Rain is said to come from moon, being influenced by the latter.

Soma is equated with waters which are associated with honey. Waters are foundations of the whole world, and are *amṭra* assuring long life. Thus, waters become symbol of life. Waters formed orbit of fertility for universe and moon.

Rudra-Śiva is Physician, Paśupati, Kṣatra, hunter and archer, god of mountains and forests : *vanaspati*, god of fertility and lord of waters. He is also Bhūtapati.

Thus there is close relationship between Soma on one hand and Rudra-Siva on the other, Soma practices of *soma*-rituals, e g. *dīkṣā*, which were not approved and accepted by brahmanism, continue unabated and are yet observed by the followers of Rudra-Śiva.

V-30

NON-ṚGVEDIC VERSES IN THE SĀMAVEDA

Mrs. S.M. Paranjape, Poona

Sāmaveda Saṁhitā (Kauthuma) is evidently a later and artificial Saṁhitā, 'aiming only at a secondary completeness'. It was compiled for the purpose of Audgātra ritual.

Almost all the verses of the SV are borrowed from the ṚV. Weber rightly calls it to be 'an anthology of verses taken from the ṚV'. But, at the same time, it also has certain verses that are not found in the ṚV. According to the Western scholars, who for no apparent reason, omit the Āraṇyakāṇda and the Mahānāmnyārcika from the SV Saṁhitā, there are 75 verses in the SV that are not

traceable to the Ṛ.V. The number, in fact, is 103— if we omit repetitions, it is 98.

The Rāṇāyanīya śākhā totally, almost blindly, agrees with the Kauthuma. But, there are bold differences between the Kauthuma and the Jaiminīya Śākhā. All verses from Pūrvārcika occur in Jaiminīya Saṁhitā—same is the case with Mahānāmnyārcika. But one verse from Āraṇyakāṇḍa, SV I-594 अहमस्मि प्रथमजा .... etc., does not occur in the Jaiminīya Saṁhitā. The Sāman recorded thereon in the Kauthuma Gāna-granthas is absent in the Jaiminīya tradition. Out of the 31 verses of Uttarārcika, 22 are missing in the J. Saṁhitā. It is interesting to note that all but one of these 22 verses have no Sāman sung on them. If they do not serve any liturgical purpose, why do they occur in SV at all ?

From the point of view of contents, the verses peculiar to SV have nothing peculiar at all. Macdonell rightly dismisses SV as 'historically of little importance' on the ground that it contains hardly any independent matter.

Scholars try to trace back all such verses to an extinct School of the Ṛ.V. Whitney was the only one to warn us against such an attempt.

Many of these verses occur in AV, TS, MS, KS, etc. But there are forty verses that are found in no other Saṁhitā. Fifty percent of these verses are referred to and employed by Sāmavidhāna Br. alone—a late text, purely non-ritualistic and domestic in nature, being almost the S-Vedic counterpart of Ṛgvidhāna. This shows that these verses have no other aim than non-ritualistic one. If so, on what ground do they come in a sacredotal Saṁhitā ?

We see that most of these peculiar verses are attributed to various people from Gotama family, thirty-five percent of them being ascribed to Vāmadeva Gautama alone. This Vāmadeva is mentioned neither in Sāmatarpaṇa nor in Vaṁśa Brāhmaṇa. He does not seem to hold any special position in SV ritual. But he has prominent role to play in the Ṛv. Ṛv IV is ascribed to him. References in Ṛv show that he belongs to Aṅgirasa family. ĀśvŚS 12. 12. 1 also connects Vāmadeva with Gotama and Aṅgirasa as his Pravaras. The role of Aṅgirasas in spreading the fire cult and the hieratic ritualism of the Vedas is too established a fact to be discussed here. Vāmadeva Gotama inherited this spirit as a family trait.

Gotama is mentioned as one of the nine sub-divisions of the Rāṇāyaṇīya School, by Caraṇavyūha. Gotama and Bhāradvāja are the most common Gotras in persent-day Sāmavedins, One Shri K. Rāma Aiyangar of Shreerangam is the only known man who belongs to SV

Gautama Śākhā and knows a number of Gautamīya texts. Thus, the close connection between SV and the Gotamas is evident.

We may conclude from all this that the initial SV Saṁhitā contained verses that were Śrauta in the strictest sense of the term. At a later stage came Vāmadeva Gautama. At this time, certain verses were incorporated into the text, verses that were not Śrauta in their implication and employment; verses that have no counterpart even in the Jaiminīya Śākhā; verses that have no Sāman composed on them and became the apocrypha of Vāmadeva Gautama.

V–31

"TRIKADRUKEBHIḤ PATATI" (RV X.14.16)

Dr. Smt. Sindhu S. Dange, Bombay

The paper takes into account the various opinions of the scholars and states that the *trikadruka* indicated a sacrificial formula. The word *trikadruka* does not indicate the three Soma vats, as is believed. It has nothing to do with *kadru* or the Soma vessels.

V–32

YAMA-YAMĪ IN THE ṚGVEDA AND YAJURVEDA

Dr. V.S. Bhandari, Kolhapur, Maharashtra

Yama and Yamī are referred together in the Ṛgveda (X. 10) and in the Taittirīya Saṁhitā (4.2.53) and in the Vājasaneyā Saṁhitā of the Yajurveda. In the dialogue-hymn (RV.X. 10), they are mentioned as twin brother and sister, but they cannot be considered as the first human pair, the originator of the human race, because, Yama has declined the offer of Yamī to make her his wife and advised her to seek another husband. On the otherhand, in R.V. (I. 80.16) Manu is mentioned as the father or originator of Men (Manuṣpitā). Following the Etymologists' method of interpretation by Yāska, it is better to take Yama as "Madhyama" (atmospheric deity) and Yami as "Mādhyamikā Vāk" (atmospheric speech) (Nirukta XII. 10) or Āditya being their father, they may represent the natural phenomena of Day and Night. Their union, if any, may be symbolic of 'Saṁdhyā' or Twilight, or Uṣas or Dawn. In the T.S. (4.2.5.3) Yama and Yamī are referred to in connection with Āhavanīya Cayana. There Yama may refer to Agni and Yamī to Pṛthivī.

In V.S. XII. 63, while throwing the Ukthya Agni on the Gārhapatya hearth, "Nirṛti", is requested 'to uplift the Yajamāna, to the

sublimest vault of heaven, being in accord with Yama and Yamī. There too, they symbolically represent Agni and Pṛthivī. This sort of naturalistic interpretation, though rational, is in accord with the orthodox theory of Vedāpauruṣeyatva.

V-33

THE ATHARVA-PARIŚIṢṬAS RELATING TO GIFTS

Dr. B.R. Modak, Dharwar

Gifts form a very important aspect of Bhāratīya culture. By donating gifts to deserving persons, a man is freed from all sins. Hence the Atharva-Pariśiṣṭas lay down a number of ceremonies for this purpose. Following are the Pariśiṣṭas describing the gifts of various objects :-

1.	*Tiladhenu-vidhi*	offering the image of a cow and a calf made of sesame seeds.
2.	*Bhūmi-dānam*	giving away an image of Earth to a Brāhmaṇa.
3.	*Āditya-maṇḍakaḥ*	Presenting a circular cake representing the Sun.
4.	*Hastirathadāna-vidhiḥ*	donating a chariot—to which elephants are yoked.
5.	*Aśvarathadāna-vidhiḥ*	donating a chatriot to which horses are yoked.
6.	*Vṛṣotsargaḥ*	letting loose a bull for religious purpose.

V-34

VEDIC ÁPATYA, NÁPĀT AND NAPTṚ

Dr. G.B. Palsule, Poona

There are two traditions regarding the analysis of the word *ápatya* 'offspring, descendant'. The Indian tradition, beginning with Yāska, derives the word from *pat*-fall (*a-pat-ya*). The word literally means 'one who prevents a fall' and thus comes to mean 'progeny, offspring' the religious idea behind this being that a man who has no issue goes to hell, while the birth of a child, particularly a son, rescues him from this fate.

Western scholars generally analyse the word as *ápa-tya*, taking it as a compound of the prefix *ápa* and a suffix *tya*. The compound is believed to mean 'belonging to a later or subsequent time' literally, having the specific sense of 'progeny, offspring', as a child comes later than its forefathers. This is the view of Wackernagel, BR, Grassmann, Mayrhofer and others.

I think that this interpretation which apparently considers the word *ápatya* in isolation has to be reconsidered. I believe that two other words, viz. *napāt* and *naptṛ* also must be taken into consideration, as, apart from having more or less a common meaning, they also seem to have been derived from a common root.

I propose to show that all the three words are derived from the root *pat* with a negative particle *na*, differing only in the gradation of the root and the suffix employed.

The meaning of the root is problematic. Still a tentative suggestion is made in the paper.

V-35

AUTHENTICITY OF THE BHĀṢIKASŪTRA

Dr. B:B. Chaubey, Hoshiarpur

The Bhāṣika-Sūtra ascribed to Kātyāyana is a work of Sūtra period. It deals with the system of the accentuation of the ŚB. But curiously enough, its authenticity has not been recognised as yet by most of the Vedic scholars. An attempt, therefore, has been made in this paper to prove the authenticity of the Bhāṣika-Sūtra and the genuineness of the system laid down therein.

The difference of the system of accentuation of the ŚB from the rest of the Vedic works even from the Saṁhitā of its own, has been recognised by Kātyāyana, Jaimini, Kumārila and so on. Among the modern scholars Kielhorn Leumann and Wackernagel support the traditional view. Caland on the other hand, giving much stress to the view of Weber according to whom the designation of the Śatapatha accent is only another way to express the same as meant in the usual system of accentuation, holds that the Bhāṣika Sūtra has reference only to the graphic representation of the accent marks. This view of Weber and Caland regarding the nature of the Bhāṣika accent, however, cannot be taken for granted on the ground that in the sacrifical performances it is utterance, not accentography which is accounted for. When KŚS, JMS and others refer to the various systems of accentuation to be employed in the recitation of the Mantras, it is only in reference to the change in the nature of

accent not to the change in graphic representation of the accent. Thus there is no shadow of doubt that the accentuation system of the ŚB is quite different from that of its Saṁhitā. It was due to this unique character of the accentuation system of the ŚB that Kātyāyana, a reputed author of the most of the works belonging to the White YV. had to formulate it in a separate book which he named the Bhāṣika Sūtra. The rules laid down therein being supported by the tradition cannot and should not be regarded as unauthentic, for, in matter of accentuation what tradition says is authentic and hence acceptable.

V-36

SOME REMARKABLE WORDS AND VERB-FROMS FROM THE TAITTIRĪYA-ĀRAṆYAKA

Dr. Nilmadhav Sen, Poona

The *Taittīrya-Āraṇyaka* (TĀ) contains many remarkable vocables and verb-forms which may be classified under two broad groups :

(1) Those vocables, or the particular meaning attached to any of them, and verb-forms which are confined to this Text only; and

(2) Those which occur for the first time in this Text only and then become quite common or frequent in later literature, including the Epics.

It is to be noted that although the *editio princeps* of TĀ was published as early as 1872, most of such vocables, especially those belonging to group (1) have not been registered in the existing Sanskrit Dictionaries, including Schmidt's *Nachträge.* It may further be noted that a majority of these vocables or verb-forms occurs only in the later books of TĀ and throws a flood of light on the relative chronology of this Text.

A select list of some of the vocables and verb-forms studied in this paper is given below :

Gr. (1). A. akṣi-duḥkha, akṣṇa, aṅghār, añjalikā, atīpāna, atyāśana, adgaṇa, apāśnuṣṇi, abīṣṭakā, abhidhāva, aṣṭi ('a kind of weapon'), āśātika, kaṣotka/ghaṣotka, catu (*for* caturtha), jaradakṣa, jānukā, taptritama (*and* ataptritama), tṛpsu, tṛbhi, dadāpayitṛ, danti, duḥkha-cakṣus, durgi, parvata-mūrdhan, paśyaka, bhrastā-karma-kṛt, manyu-pati, mātṛś, ragha; raśmi-pati, vasti-varṇa, vārāda, śvāpi, sakhivid (*for* sacivid), hemat, etc.

B. -yantri (*for* yanti), trasthe (*for* tasthe), śekum, vya ca sarja (v.l. vya sasarja), etc.

Gr. (2). A. ambikāpati, ayonija, asi dhārā, ahalyā, umāpati, kanyā-kumārī, kātyāyana (*for* °nī), toya, toyada, truti,-diśya, menā, vīra-hatyā, etc.

B. Periphrastic Future 1st Person Sg. Middle in *he* (*e.g.* yaṣṭāhe).

V–37

THE CONCEPT OF ṚTA AND SATYA : IS ṚTA VASTUTANTRA AND *S*ATYA PURUSHA-TANTRA ?

G.W. Pimplapure, Nagpur

Although the concept of Ṛta and Satya has been discussed by eminent scholars, it still calls for fresh-attempts at thrashing out some more questions hitherto untouched about it. One of such questions is : whether the concept of Ṛta and Satya is to be divided into two categories viz. Vastutantra and Purushatantra ? If so, to what category does the concept of Ṛta and Satya belong ?

Prof. Velankar thinks that Ṛta is Vastutantra and Satya Purushatantra. The present article deals with the issue and maintains that to assign an exclusive character of being Vastutantra to Ṛta is inappropriate and unconvincing. It further holds the concept of Satya to be worthy of being Vastutantra. It admits of a dead opposition between Satya and Anṛta but raises doubts in conjuring the same kind of relation between Satya and Ṛta.

Etymological analysis of the words Ṛta and Satya reveals that the former can reasonably be named as Purushatantra while the later can be characterised as Vastutantra.

Shri Śaṅkara employs the word Satyānṛta to denote two cotegories. Accordingly Satya is Vastutantra while Antṛa is Purushatantra.

Satya and Anṛta are at polar distance according to Śaṅkara. Neither he nor any one else intends to point out the same kind of relation between the two (Satya-Ṛta).

Ṛta has two-fold meaning as Satya and Sacrifice in the same context, according to the Vedic commentators. This is one of the reasons why we should not envisage a diametrically opposed relationship between Satya and Ṛta. The words such as Ṛtavṛdh unambiguously suggests Ṛta to be associated with becoming. Śaṅkara interprets it as inevitable fruit of action. Uvaṭa and Mahīdhara elucidate it as one endowed with the fruit of action. It is more appropriate therefore, to view Ṛta as Purusha tantra and not Vastutantra.

V-38

THE POSITION OF RUDRA IN THE VEDIC RITUAL-SPECIALLY IN THE TRYAMBAKA HOMA

Milan Sen, Calcutta

The character of Rudra is reflected in his cult. His peculiar personality is somewhat responsible for his isolation in the society of Vedic gods. He does not play any important role in the Soma-ritual. Only the important Tryambaka Homa, a part of the Śākamedha rite is assigned to him. A short description of this rite is given. The main features of this rite point out the popular element in Rudra's character.

Rudra's designation '*Uccheṣaṇabhāga*' is evident in the kind of oblation, offered to him. In order to support this statement, examples may be cited from many subsidiary parts of the Śrauta ceremonies and Gṛhya rites. A number of Vedic passages bear the testimony to its mythical basis. It is the conclusion that Rudra's position was similar to that of Nirṛti and Rākṣasas.

V-39

APROPOS IYAKṢA

Dr. G.V. Devasthali, Poona

Several verbal forms, finite and participial, as, for example, *iyakṣati, iyakṣate, iyakṣasi, iyakṣān, iyakṣan, iyakṣamāṇam*, etc. are found in the RV. and are unanimously traced to the base *iyakṣa*.

But the two great authorities on SK. grammar, namely Kātyāyana and Patañjali widely differ in their explanation of this base. The former strictly adheres to the *padapāṭha*; and taking the base *iyakṣa* as it is, explains how it can and should be derived as a *sannanta* base of √*aś*. His explanation, however, is not totally free from difficulty if, Pāṇini's sūtras are to be strictly applied. Patañjali, on the other hand, considers *iyakṣa* as a mutilation of *yiyakṣa* (nowhere found in the Veda); and then explains it as a desiderative base of √*yaj*. Thus Pat. goes against the *padapāṭha* and accepts the base in question itself as irregular and a mutilation of a form which is attested in classical SK only.

Thus both the views would appear to stand on the same level, admitting of irregularity at some stage or the other in their explanation.

Modern scholars also appear to hold similarly divergent views.

These viewpoints—ancient and modern—are discussed in this paper to see if some definite conclusion can be arrived at.

V-40

THE DEVELOPMENT OF DOMESTIC RITES : THE *JĀTAKARMA* RITE OF THE *SATYĀṢĀḌHA* SCHOOL

Miss Ranjana S. Karandikar, Poona

Even though the Gṛhya-Sūtras present the domestic rites of a Vedic School in a detailed and orderly manner, some of them are definitely traced to the earlier Mantra and Brāhmaṇa literature. The domestic rites can, therefore, be said to have been as old as the Śrauta rituals which generally form the main topic of that literature. It goes without saying that the Vedic people who had developed the Śrauta rituals in a fairly wide and complicated form, must have brought into observance the domestic rites as well.

The domestic practices as depicted in the Gṛhya Sūtras mark an end of the period of development of the domestic rites since the Vedic times. At the same time, however, they mark the beginning of the further development which may be supposed to have ended with the Prayogas and Nibandhas composed in the 18th century A.D. A detailed study of the development in both these periods would be a solid contribution to our knowledge of the history and religion. So far as the later period is concerned, several factors may have been responsible for the development, such as the tendency to build up a full-fledged unit of each of the domestic rites; the borrowing of ritualistic elements from the neighbouring Vedic School; the influence of changing circumstances etc.

The Satyāṣāḍha Gṛhya-Sūtra (ASS Poona 1929) belonging to the Kṛṣṇa Yajurveda, Taittirīya, recension, is furnished with a good commentary by Mātṛdatta, who may have lived before the 16th century A.D. Mahādeva (not later than 16th century A.D.) has composed *Prayoga-Vaijayanti* (ms. No. 1413, V.S.M, Poona) on SGS). There is a Prayoga by Maheśa (17th Cen. A.D.) which is printed as the *Hiraṇyakeśi Brahmakarma* (Bombay 1886). Gopīnātha Dīkṣita (1733-1783) composed a Nibandha called *Saṁskāra-ratnamālā* (ASS Poona, 1899) utilizing the works of all his predecessors.

V-41

IS LAKṢMĪ THE METAMORPHOSIS OF THE VEDIC UṢAS ?

Vasant S. Patil, Kolhapur

The view ('The Metamorphosis of Uṣas'-K.M. Shembavnehar, ABORI Vol. XVII 1935-36, pp. 351-357) that Lakṣmī is the metamorphosis of the Vedic Uṣas is refuted in this paper.

Śrī or Lakṣmī cannot be a mere transformation of the Vedic Uṣas. Uṣas and Lakṣmī are basically different. Their identity cannot be established on the basis of certain apparently common attributes possessed by them. Uṣas is primarily a deity of light. Lakṣmī is mainly the goddess of opulence and beauty. She might have shared a few features of the Dawn : feminine beauty and the power of bestowing wealth on the worshippers. The seer of the Śrī-sūkta, a *khila-sūkta* of the Ṛgveda, must have had before his mind other abstract divinities like Puraṁdhi, goddess of Plenty; Dhīṣaṇā, goddess of Abundance; Iḷā, goddess of Nourishment and also Sūnṛtā, goddess of Bounty. The Ṛgvedic concept of Śrī, therefore, appears to have originated from the synthesis of various attributes supplied by Uṣas, Puraṁdhi, Dhīṣaṇā, Iḷā, and Sūnṛtā.

V-42

THE MITHUNA AND THE VEDIC RITUAL

Dr. Sadashiv A. Dange, Bombay

The paper examines the reference to the word *mithuna* in the Ṛgveda and in the ritual setting. The concept of the ritual expression of the word *mithuna* was symbolic sex in the holy setting. Various instances of such *mithuna* are cited; and it is suggested that this belief gave rise to, or supported, the Vedic rituals that imbibe sex.

V-43

याज्ञवल्क्य की जन्मभूमि

डॉ० जयदेव, सहरसा (बिहार)

उपनिषत्कालीन ऋषियों में याज्ञवल्क्य एक महान् चिन्तक हैं। इस काल के तत्त्वचिन्तकों में इनका स्थान परमश्रेष्ठ है। ये इस काल के सच्चे अर्थ में प्रतिनिधि ऋषि हैं। इनके दर्शन में हमें तत्कालीन सभी तत्त्वचिन्तकों के दर्शनों का सार एक साथ देखने को मिल जाता है। इनकी इसी गुरुता और महत्ता को देखकर यह कहा जाता है कि इनका जीवनचरित ही तत्कालीन भारत का सांस्कृतिक इतिहास है।

याज्ञवल्क्य की जन्मभूमि, कुरु-पांचाल

बृहदारण्यक उपनिषद् के एक वर्णन के आधार पर राहुल जी ने ऐसी धारणा बना ली है। राजा जनक के मन में जगी जिज्ञासा और उसके लिए व्यवहृत शब्द इन 'ब्राह्मणों' (जिनमें अधिकांश कुरु-पांचाल के ही रहे हैं) में लगता है, राहुल जी को मात्र कुरु-पांचाल

की ही गन्ध मिलती है और वे इस निष्कर्ष पर पहुँचते हैं कि याज्ञवल्क्य की जन्मभूमि कुरु-पांचाल ही रही है।

याज्ञवल्क्य की जन्मभूमि को कुरु-पांचाल मान लेने के पक्ष में राहुलजी का दूसरा तर्क यह रहा है कि यदि याज्ञवल्क्य विदेह के थे तो उनकी विद्वत्ता जनक के लिए अज्ञात नहीं होनी चाहिए। साथ ही साथ इस सम्बन्ध में उनका तीसरा यह भी तर्क रहा है कि चूंकि ऋग्वैदिक काल से लेकर बुद्धकाल तक कुरु-पांचाल दर्शन की खानि रही है, अतः याज्ञवल्क्य भी कुरु-पांचाल के ही रहे हैं। राहुल जी के इन उपर्युक्त तर्कों को मान्यता नहीं दी जा सकती है। उनके तर्कों को सही नहीं माना जा सकता है। साथ ही साथ उनके तर्कों के आधार को भी पुष्ट नहीं कहा जा सकता है।

याज्ञवल्क्य की जन्मभूमि, गुजरात प्रदेश

याज्ञवल्क्य की जन्मभूमि को गुजरात प्रदेश मानने वाले विद्वानों में डॉ० उपेन्द्र ठाकुर प्रधान हैं। डॉ० ठाकुर की इस धारणा के मूल में हरिस्वामी का यह कथन कि याज्ञवल्क्य गुजरात के चमत्कारपुर में पैदा हुए, छुपा है। इस सम्बन्ध में डॉ० ठाकुर का दूसरा तर्क यह है कि गुजरात में अभी भी याज्ञवल्क्यगोत्री ब्राह्मण हैं। अतः वे गुजरात के रहे हैं। उनकी यह भी मान्यता है कि याज्ञवल्क्य मिथिला परम्परा के लिए एक अजीब नाम है। यहाँ के शिक्षितों अथवा अशिक्षितों के बीच यह नाम कभी भी लोकप्रिय नहीं रहा है। यही कारण है कि, डॉ० ठाकुर की राय में, यहाँ के लोगों ने याज्ञवल्क्य के नाम पर कभी भी अपने बच्चों का नामकरण नहीं किया है।

ऋषि याज्ञवल्क्य की जन्मभूमि के सम्बन्ध में डॉ० ठाकुर की मान्यता को भी सत्य नहीं कहा जा सकता है। उनके तर्कों का आधार भी सत्य नहीं जँचता।

याज्ञवल्क्य की जन्मभूमि, मिथिला

लेखक की राय में याज्ञवल्क्य की जन्मभूमि मिथिला रही है। लेखक की इस मान्यता के निम्नांकित आधार हैं :—

१. जनश्रुति एवं किंवदन्ती के आधार पर मिथिला में दो ऐसे स्थान—एक जगबन, कमतौल स्टेशन के पास और दूसरा कुशमा (नेपाल में)—बताए जाते हैं, जिन्हें लोग आज भी याज्ञवल्क्य-आश्रम कहकर पुकारते हैं। याज्ञवल्क्य की जन्मभूमि के सम्बन्ध में इस जनश्रुतीय स्रोत की उपेक्षा नहीं की जा सकती है।

२. जनक के दरबार में कुरु-पांचाल से आए विद्वानों की सूची में स्पष्ट-रूप से याज्ञवल्क्य के नाम का कोई उल्लेख नहीं है।

३, स्मृति इन्हें स्पष्ट रूप से मिथिलावासी (मिथिलायाः स योगीन्द्रः) बतलाती है।

४. जनक की इस घोषणा पर कि आप में जो सबसे बड़े वेदज्ञ हैं, इन गायों को हँका कर ले जायें, याज्ञवल्क्य तुरन्त बिना शास्त्रार्थ किए अपने शिष्य सामश्रवा को गायों को हाँक ले जाने की आज्ञा देते हैं। यह साबित करता है कि जनक की उस

यज्ञपरिषद् में उपस्थित सभी विद्वानों की विद्वत्ता से वे परिचित रहे हैं। हमें यह ज्ञात है कि ये कुरु-पांचाल ब्राह्मणों के साथ रहे हैं, उनसे शिक्षा ग्रहण किए हैं। अतः इनका उनकी (कुरु पांचाल ब्राह्मणों की) विद्वत्ता से परिचित होना तो स्वाभाविक लगता है, पर जनक के होतृ-पुरोहित-अश्वल की विद्वत्ता से ये कैसे परिचित हुए? यहाँ यह सोचने की बात है। अतः वस्तुस्थिति तो यह है कि मिथिला के निवासी होने के कारण उनकी विद्वत्ता से भी ये परिचित रहे हैं। उनसे बिना शास्त्रार्थ किए याज्ञवल्क्य का गायों को हँकवा देना इस तर्क को पुष्ट करता है और साबित करता है कि ये मूलतः मिथिला के ही रहे हैं।

५. बृहदारण्यकोपनिषद् के इस कथन पर भी हमें ध्यान देना चाहिए कि याज्ञवल्क्य अपने एक शिष्य सामश्रवा को गायों को अपने घर हँका कर ले जाने को जैसे ही कहते हैं, तभी वह उन्हें (तुरन्त) इनके घर पहुँचवा देता है। यह स्पष्ट संकेत है कि इनका घर मिथिला में ही रहा है, न कि कुरु-पांचाल अथवा गुजरात के चमत्कारपुर में, जो यहाँ से सैंकड़ों मील दूर पर स्थित है।

६. याज्ञवल्क्य मिथिला के रहे हैं, इसका सबसे बड़ा प्रमाण तो यह है कि ये जनक के दरबार में -भरी विद्वान्-मण्डली में—कुरु-पांचाल के ब्राह्मणों के प्रति निरादर के भाव प्रकट करते हैं जिसकी शिकायत शाकल्य स्पष्ट शब्दों में करता है। यह इसका स्पष्ट प्रमाण है कि ये कुरु-पांचाल अथवा गुजरात के नहीं रहे हैं, अन्यथा वहाँ के विद्वानों का ये निरादर नहीं करते। क्षेत्रीय श्रेष्ठता के भाव प्रदर्शन की यह भावना हमें महाभारत में भी मिलती है, जहाँ याज्ञवल्क्य की तरह अंग-निवासी कर्ण भी पंचनद (भद्रदेश) के लोगों के प्रति इसी प्रकार के निरादर के भाव प्रकट करते हैं।

अतः इन (उपर्युक्त) तथ्यों को देखने से यह स्पष्ट लगता है कि याज्ञवल्क्य मिथिला के ही निवासी रहे हैं और उन्हें जो कुरु-पांचाल अथवा गुजरात का निवासी सिद्ध करने का प्रयास हुआ है, अथवा हो रहा है, वह असंगत एवं निरर्थक है।

V-44

NIRṚTI

S.K. Lal, Poona

Nirṛti represents anarchic forces of chaos in the universe. She is a female deity of destruction, decay, evil and misfortune. Her disfavour causes ill-luck and many diseases to the human beings. Some of the constellations and planets that adversely affect human life are also connected with Nirṛti. For instance, worship of Nirṛti for the appeasement of Mūla, Rāhu and Śani.

The dove and owl are said to be the messengers of Nirṛti. Hence, they bring bad luck and misfortune. A family, where there is a constant

altercations, is also supposed to be possessed by Nirṛti. A bad dream is considered as a son of Nirṛti.

Among the gods Agni, Soma, Aśvins, the Maruts, the quarter, Dhātṛ, and the deified pressing-stone are prayed to destroy Nirṛti. She has been mentioned only once with Varuṇa in the *RV* The paltry relation that she has with Varuṇa, the guardian of Ṛta, shows that Nirṛti has no relation with Ṛta, not even negatively or as its opposite–the opposite of Ṛta being Anṛta. It appears that the concept of Ṛta (order) and Nirṛti (disorder) developed independently. It is also significant that Indra has not been solicited to destroy Nirṛti. This shows that the concept of Ṛta and Nirṛti developed long before Indra-rose to prominence.

In the post-Vedic literature, a male god of the same name (Nirṛti) is also found, and he, not she, is the guardian of the South-Western quarter. It may be pointed out that there is no trace of a male Nirṛti in the Vedic literature. The only word close to Nirṛti is *Nirṛtha* in the masculine gender (*RV* 7.104.14). But this word was neither personified, nor developed further. The emergence of the male form of Nirṛti seems to be based on analogy. Right from the Vedic time Nirṛti (fem.) was attached with the Southern direction. But, when the concept of eight quarters and their presiding deities developed, and when the male divinities alone were assigned the work of protecting them, it was naturally a problem how to assimilate a female divinity among the other male deities of the similar function. This, it appears, was the reason of modifying her into a male. However, her pristine feminine character was not forgotten even in the later period (*Agni-Purāṇa* 219.10;22;*Mārkaṇḍeya-Purāṇa* 50. 29), and some of her features and functions were transferred to and absorbed in Kālī of the Rudra-group.

V-45

RESULT OF SACRIFICE AND GODS IN THE BRĀHMAṆA-TEXTS

Dr. Ganesh Thite, Poona

It is sometimes believed that the gods in the Brāhmaṇa texts are powerless; they have no role in giving the result of the sacrifice, that sacrifice, if done correctly, produces its result automatically and in a machinelike process. In this paper evidences are brought forward to prove that not only the above suppositions are incorrect, the gods have a positive role in giving the result of sacrifice to the sacrificer, according to the Brāhmaṇa-texts themselves also.

V-46

THE MAGICO-RELIGIOUS IN THE PRINCIPAL UPANIṢADS

Dr. Ganesh Thite, Poona

The magico-religious elements in the texts which, at first sight appear to have no scope for these deserve a patient study. These elements are spread over all the ancient Indian texts—even in the socalled philosophical and scientific texts also. In this paper the magico-religious ritual as prescribed in the principal Upaniṣads is studied and it has been concluded that the alleged contrast between ritual and spiritual is only face-deep. The Upaniṣads are not only anti-ritualistic but themselves prescribe ritual (as the Brāhmaṇa-texts are not anti-spiritualistic, but spiritualistic nonetheless) and they are not only not silent on religion proper but also directly or indirectly endorse the general Vedic religion.

V-47

DRAVIDIAN PLANT NAMES IN THE ṚGVEDA

Dr. Hari Mohan Mishra, Bhagalpur (Bihar)

A number of plant names in the Ṛv. appear to have Dravidian names. This should not surprise us because only a small number of plant names out of the whole lot in Sanskrit have been traced to the original stock of Ir. The rest is non-Aryan which has been assimilated in Sanskrit in course of time. Following plant names are discussed in the paper in alphabetical order :—

Atasa=fig tree :	Ta. atti, ata, atam=fig tree Tu. atasa=peepal tree.
Aratu=peepal :	Ta. arachu, arai, ka. arase arise, arali, arale, arali=peepal tree.
Ulapa=a kind of soft grass :	Ta. Ulavai=shrubs
Kiyambu= bamboo ? :	Ta. kampu= bamboo
Muñja=a kind of grass :	Ta. muñci, ka. muñji=reedy sugarcane
Vaṃśa=bamboo :	Ta. vañci. Ma. vañci=bamboo
Vīriṇa=Cuscus plant :	Ta. Viral=cascus plant
Veṇu=bamboo :	Ma. vaññi=bamboo
Vyalkaśā=a kind of grass :	Ta. vai.=grass. vaikkol=straw
Śara=a kind of reed :	Kur. Car=a kind of reed. Sairya=a kind of reed.
Or shrubs :	Ka. Ceruku. Te. Ceruku=sugarcane.

V—48

BHĀṢYA-SIDDHANTA-KAUMUDĪ

Miss. Saroj P. Gune, Poona

भाष्य सिद्धान्त कौमुदी is one of the short treaties on Vedic grammar. It is available at present, in the form of a manuscript. There is only one manuscript copy available, and there is no mention of it, in manuscript catalouges. This only one copy is procured from a well-known family of grammarian. There is no date of the author, nor any mention of his name directly or indirectly in the work. The author has named himself as "भगवद्भक्त" only. As the manuscript is well written, and marked with lines for accents, it appears that it was copied for his own studies by a scholar of grammar.

The copy of the manuscript, available at present contains only two chapters, one on Vedic grammar (वैदिकी प्रक्रिया), and another on Vedic accents (स्वरप्रक्रिया). This treatise of the type of a gloss (वृत्ति), is based upon the sūtras of Pāṇini and Vārttikas there on. This वृत्ति fully follows the Bhāshya of Patañjali in the discussion of the various topics and is written like the "सिद्धान्त कौमुदी". Hence it is named, "भाष्य सिद्धांत कौमुदी" Although as mentioned above, only two chapters are available, the work must have been originally written completely by the author dealing with the various parts of grammar like "सिद्धान्त कौमुदी" or "प्रक्रिया कौमुदी" as proved by various references in the text. For example the author has referred to his other chapters by the words, "व्याख्यानम्" "एतानि सप्त सूत्राणि यङन्त-प्रक्रियायां व्याख्यातनि यङ्विषये दत्तोदाहरणनि च।".

This short work is written in a very lucid style. The short explanations of the sūtras is illustrated by various examples from Vedic literature. At a few places, the author has given the gist of learned discussions in the old grammar work, which testifies to his deep study of the principal work on grammar.

It is expected that, if this work is edited well, and printed, it will be a valuable hand-book to the study of Vedic Grammar.

V—49

'चत्वारि शृङ्गाः'–एक परिप्रेक्ष्य

डॉ० सुधाकर मालवीय, वाराणसी

प्रस्तुत मन्त्र का अर्थ सन्दिग्ध है। सन्दर्भ के अनुसार 'वृषभः' और 'महो देवः' किसके लिए अभिहित हैं—यह स्पष्ट नहीं है। अतः यास्क से लेकर वैदिक भाष्यकारों और अन्य अनेक आचार्यों ने विभिन्न सन्दर्भों में विविध व्याख्याएँ प्रस्तुत की हैं।

इस मन्त्र में वृषभ के शरीरावयवों की संख्यामात्र का निर्देश है; जिसे यज्ञ, व्याकरण और दर्शन आदि अनेक शास्त्रों के मूल तत्त्वों के लिए सरलता से लिया जा सकता है। यही कारण है कि भारतीय परम्परा में विभिन्न शास्त्रों के आचार्यों द्वारा इस मन्त्र की अनेक व्याख्याएँ और विभिन्न आशय प्रकट किए गए हैं। इन विविध [लगभग ५५] व्याख्याओं का सन्दर्भ यद्यपि एक चार्ट में प्रस्तुत किया गया है तथापि कुछ यहाँ प्रस्तुत की जा रही हैं :—

वैदिक व्याख्याएं :—

यास्क :—इनके मत से महान् देव यज्ञ ही है। चारों वेद चार शृङ्ग, तीन सवन तीन पैर, प्रायणीय और उदयनीय दो सिर, सात वैदिक छन्द, सात हाथ वाला यज्ञ रूपी महान् देव मन्त्र, ब्राह्मण और कल्प से बँधा हुआ अत्यन्त ध्वनि कर रहा है। यास्क ने इस अर्थ के समर्थन में 'अतिस्तुति' को ही प्रमाण माना है।

वेंकटमाधव : - इस ऋचा को गोर-परक मानते हुए उन्होंने आथर्वणिकों का अलभ्य अर्थ प्रस्तुत किया है।

सायण (ऋग्वेद में)—इस सूक्त के देवता के सम्बन्ध में ऋक्सर्वानुक्रमणी में पाँच विकल्प प्रस्तुत किए गए हैं। इसी मत का समर्थन करते हुए सायण यद्यपि पांच प्रकार से इसके व्याख्यान की सहमति प्रकट करते हैं तथापि उन्होंने यास्क के अनुसार यज्ञाग्नि और सूर्याग्नि-परक व्याख्या प्रस्तुत की है।

सायण (तैत्तिरीय आरण्यक में)—यहाँ प्रणव-परक व्याख्यान प्रस्तुत किया गया है।

सायण (ऋग्वेद-भाष्य-भूमिका में)—प्रस्तुत मन्त्र में उल्लिखित तत्त्व कभी देखे नहीं गए। अतः लौकिक संस्कृत के ही अनुसार यहाँ लाक्षणिक अर्थ लेना होगा।

महीधर—इन्होंने यज्ञ और व्याकरण परक अर्थ प्रस्तुत किया है।

ब्राह्मणों और अन्य वैदिक ग्रन्थों में :—यह मन्त्र पूर्णरूप से या प्रतीक रूप से ऐतरेय, कौषीतकि एवं गोपथ ब्राह्मण में आया है। अन्य वैदिक ग्रन्थ—आश्वलायन श्रौत-सूत्र और बृहद्देवता आदि में भी यज्ञ-परक आशय ही प्रगट किया गया है।

व्याकरणपरक व्याख्यान—सायण और महीधर से भी प्राचीन आचार्य पतंजलि ने व्याकरण के प्रयोजन के प्रसंग में इस ऋचा की व्याख्या प्रस्तुत की है। पतंजलि ने और वाक्यपदीय में भर्तृहरि ने शब्दब्रह्म को ही महान् देव माना है। इस ब्रह्म का विवेचन महाभाष्य की तत्त्वालोक नामक टीका में ईश और जीव के रूप में किया गया है।

पौराणिक व्याख्याएं :—

इस रहस्यमय मन्त्र की विशिष्टता इसकी पौराणिक व्याख्याओं से भी समर्थित है। यह मन्त्र पुराणों में तीन प्रकार से प्रस्तुत हुआ है। **स्कन्द-पुराण** में शिवपरक आशय **प्रकट** किया गया है—वृषभो यस्त्रिधा बद्धो रोरवीति महोमयः। स नेत्रविषयी चक्रे **परमः** परमेष्ठिना। शृङ्गाश्चत्वारि यस्यासन् हस्तासः सप्त एव च। द्वे शीर्षे त्रयः

पादा: स देवो विधिनैक्षत (स्क०पु० काशी खण्ड ७-३-९३,९४)। **अग्नि पुराण** में प्रतीक रूप से उल्लिखित इस मन्त्र के जप को पाप का निवारक कहा गया है। **भागवत-पुराण** में स्तोत्र के रूप में वेदि की स्तुति में इसे प्रस्तुत किया गया है—नमो द्विशीर्ष्णेत्रिपदे चतु:-श्रृङ्गाय तन्तवे। सप्तहस्ताय यज्ञाय त्रयी विद्यात्मने नम: ॥ (भाग० ८.१६.३१)। प्रस्तुत मन्त्र का उद्धरण देते हुए श्रीधर इसे विष्णु की स्तुति मानकर **यज्ञ-परक** व्याख्यान का समर्थन करते हुए से प्रतीत होते हैं।

साहित्यिक व्याख्याएं

प्रस्तुत मन्त्र के कुछ तत्त्व भरत के नाट्यशास्त्र में भी उल्लिखित हैं। काव्यमीमांसा में राजशेखर इसे काव्य-पुरुष की स्तुति में प्रयुक्त मानते हैं। चार वृत्तियां श्रृङ्ग, अभिधा, लक्षणा, व्यञ्जना पैर; शब्द और अर्थ सिर; नाम, आख्यात आदि सात हाथ; गद्य, पद्य और नाटक से बद्ध काव्य पुरुष रूप में वृषभ (यश का वर्षक) मर्त्यों में प्रविष्ट हुआ है।

दार्शनिक व्याख्याएं

कुमारिल द्वारा इस मन्त्र की दार्शनिक व्याख्या तन्त्रवार्तिक में अर्थवाद के रूप में प्रस्तुत की गई है। चौदहवीं शती के मध्वाचार्य ने सर्व-दर्शन-संग्रह में इसे शब्द-ब्रह्म के लिए उद्धृत किया है।

इस प्रकार प्रस्तुत मन्त्र की रूपकात्मक भाषा ने भाष्यकारों को विभिन्न व्याख्याओं के लिए अवसर प्रदान किया है। यद्यपि इस मन्त्र के यज्ञात्मक, दार्शनिक और अन्य सन्दर्भों में भी अनेक व्याख्यान किए गए हैं; तथापि यज्ञ-परक व्याख्यानों का ही बाहुल्य है। संक्षेप में यह यज्ञ की 'अतिस्तुति' है।

V-50

INTERPRETATION OF THE VIRĀT-HYMN (ATHARVA-VEDA 8.9)

Prof. G.M. Panse, Sholapur

The hymn contains 26 stanzas with Virāṭ as the deity. The first two stanzas run thus :—

कुतस्तौ जातौ कतम: सो अर्थ: कस्माल्लोकात्कतमस्या: पृथिव्या:।

वत्सौ विराज: सलिलादुदैतां तौ त्वा पृच्छामि कतरेण दुग्धा ॥ १॥

यो अक्रन्दयत्सलिलं महित्वा योनिं कृत्वा त्रिभुजंशयन:।

वत्सः कामदुघी विराजः स गुहा चक्रे तन्वऽः पराचैः ॥ २ ॥

The entire hymn is enigmatic. It is very difficult to discern the hidden meaning. Dictionary does not help us much for the correct understanding of Vedic thought. The Vedas are fond of mysteriousness.

The Vedic seers make use of symbols. These symbols contain the clues to all arts, cultures, and sciences of all the ages. Owing to the immeasurable lapse of time we fail to catch the significance of symbols which were transparent to the contemporaries of the Vedic authors.

Mine is an attempt of explaining the first two Vedic verses. I am quite aware of my limitations. The material at my disposal is inadequate. The art of condensation is cultivated in Vedic hymns. The verses describe that two calves of *Virāṭ* originated out of water. The same *virāṭ* is called Desire-yielding Cow. One of the calves shouted having churned the water and fell prostrate under the shelter of the three-armed. He then concealed within himself numberless forms.

The inner meaning of the verse seems to be as follows :—त्रिभुज means a triangle. It was an old practice of writing arithmetical figure in a triangle. Probably, the numbers were written on the horizontal line of the triangle. This is the meaning of the expression–योनिं कृत्वा त्रिभुजं शयानः। The next expression is–स गुहा चक्रे तन्वः पराचैः। And it means "Highest figures are concealed in the numeral."

The *vatsa* is said to have owed its existence to water. The word *vatsa* is derived from √वृत् वर्तने to move, proceed, go on. He is born in सलिल which is evidently the primordial state of numerals before they assume the concrete form.

From Jain literature, we discover an old practice of writing figures in a square. In Vedic times they were written in a triangle.

In stanza III, the Vedic seer declares that the Vedic truth becomes manifest before those only who are gifted with the power of penance.

Stanza IV contains another truth. The expression–बृहद् बृहत्या निर्मितम्—means "two is the cause of one."

बृहती = two; बृहत् = one.

What is meant is this. We do not and cannot have any notion of counting if there is one object only. Counting presupposes existence of two things which are co-related in space and time.

It may be concluded that the body of the Vedas is a mine of knowledge of all departments of life. The Atharva-veda should not be labled as the Veda of black-magic; it should not be considered in isolation.

V—51

THE VEDA IS THE ṚTAM AUTOPTIC.

Umapada Sen, Calcutta

Before offering translations or interpretations to the Ṛgvedic hymns, it is imperative to understand who really happened to be the *devas* of the Vedic Aryans, What is the true, the exact import of the word *deva*. How their revelations formed the subject matter of songs regarded at par with Truth immutable and preserved for this reason through miraculous human memory. Why no temples and images or idols formed part of Vedic worship. Unless these two factors are clearly understood all explanations will be a conglomeration of conflicting ideas and utterly incapable to offer an insight beyond the outer shell of the Hymns.

Simultaneously, it has to be realised that the Vedic theme cannot be tackled on the basis of post-dated developments, no matter how important they may appear to Hindu thought since the growth of six systems of philosophy or the devotional creed of the Purāṇas. The Ṛgveda belongs to a remote antiquity and the other texts, bearing its title, and the Brāhmaṇas succeeded the Veda but with a considerable gap. There exists no continuity with the Veda and the other texts in the Indo-Aryan world. This factor does not stand to be overlooked.

The meanings of the Ṛgvedic words offered by the poineers—the ancient exponents are authentic and these are sincere efforts without being coloured by post-dated developments or their personal impressions. They refrained from parading their erudation and tried their utmost to bring out the true imports of the words on the basis of Ṛgvedic concepts. It is absolutely useless to try to grasp the real significance of the hymns on the basis of interpretations offered by persons like Sāyaṇa, who was thoroughly steeped in Pauranic tradition and who has mixed up baseless Paurāṇic tales and ideas with the Vedic Hymns—though he acts as a guide to grammar, preserves the works of his predecessors and helps anyone to an entry to the hymns.

The entire Vedic text is full with a conjunctional central thought, the message of the Devas, the Stellar Orbs, through spectacular

revelations and without realising this due to false impressions and reliance on post-dated developments, without grasping this simple truth all efforts to build up a theory on the basis of a few stray words, all clamours for the exact purport of archaic words here and there, all speculations of the would have been grammatic rules and all notions about the functions of Vedic Gods on the basis of later evolved defiled mechanical sacrificial procedures or innumerable theological concepts (all engaged in different types of discussions and the one acrimoniously claiming superiority over the other) are not strong waves but mere meaningless bubles that carry us not very far or help in the matter of deciphering the idea of the Vedic poets, who were surely and certainly engaged in unveiling the mystery of the celestial sphere where their Devas majestically reigned. It is high time that we realise that the Veda is the Ṛtam Autoptic.

V-52

PURUṢĀRTHĀNUŚĀSANA—A PRE-SĀYAṆA WORK ON THE PURUṢĀRTHAS

N. Gangadharan, Madras

Sāyaṇa in his introduction to the commentary on *Ṛgveda* quotes 31 sūtras from *Puruṣārthānuśāsana* in different contexts. As no manuscript of the work is in existence we have to infer the nature of the work from the extant quotations. The subject matter of these quotations are about the study of the *Vedas* as confining only to the knowing of the texts. The reference to Bhaṭṭa and Guru in these sūtras gives the upper date as 7th century and the only reference by Sāyaṇa gives the lower date as 14th century for the author.

V-53

DERIVATIVE LEGENDS FROM THE *ṢAḌVIṂŚA BRĀHMAṆA*

Dr. H. R. Karnik, Bombay

In some of the previous papers submitted by me at the various sessions of the All India Oriental Conference, I discussed the derivative legends from the Śatapatha and the Aitareya Brāhmaṇas. In this paper I have collected five legends from the Ṣaḍvima Brāhmaṇa of the Sāmaveda which, according to me, seem to contribute to the derivation of words. The legend narrated in II-iii-1-4 derives the term *Dhur* from $\sqrt{dhur}$ to destroy or to kill. V-i-1 mentions a legend while introducing

the Agnihotra ceremonial. It derives the expressions *deva* and *asura* from √*div* to shine and *a*+*surya* (=rātri) respectively. The legend occurring in V-iv-10-11 gives rather a fantastic derivation of the term *Yūpa*-from *pra*+ √*hṛ* to strike or from *ā*+ √*ruh* (cau) to overpower or *ā*+ √*yudh* (cau) to fight because the *yūpa* served as a means for the gods to strike the Asuras with or to overpower them or to fight against them. The significance of performing the *sandhyā* adoration both in the morning and in the evening is given in a legend occurring in V-v-1-4, but while doing so it offers the derivation of the term *sandhyā* from *sam*-+ √*dhā* to join. The *sandhyā* adoration is performed at the morning and the evening twilights which are the points of intersection of the day and the night. The phenomenon of the waxing and the waning of the moon is referred to in V-v-1-3 which has surely a semblance of a legend but while explaining the phenomenon the passage gives the derivation of the terms *amāvāsya* and *sannyā,* the former is derived from *amā* (*saha*)+ √*vas* to dwell and the latter from *sam* + √*nī* to carry ceremoniously. The gods wait upon the depleted moon on the night of the New Moon and carry ceremoniously (*sam*+ √*ni*) the depleted moon from the *oṣadhis* into which the moon had entered with its only remaining *kalā* until the moon is fully replenished day by day on the Full Moon Day.

It will be seen that of the five derivative legends that are traceable in the *Ṣaḍviṃśa* Brāhmaṇa, four derive words from verbal bases. Only one offers a fantastic derivation of an expression, viz., yūpa. The derivation of the term *asura* from *a*+*surya* offerred by one of these legends is obviously based upon the circumstance of the creation of the *Asuras* by Prajāpati by night. The number of the derivative legends from the *Ṣaḍviṃśa* Brāhmaṇa is small no doubt. Yet because a majority of these few legends derive the words from the main verbal basis the *Śaḍvimśa* Brāhmaṇa respects the main principle of derivation, viz., the words should be *dhātu-vyutpanna* or derived from *dhātus* or verbs.

V-54

NON-RUBRICATED MANTRAS OF THE ŚUKLA YAJURVEDA (SYV)

Dr. C.L. Prabhakar, Bangalore

Vedic *Saṃhitās* contain *mantras* which have not *viniyoga* in any sacrifice. Generally the *viniyoga* of *mantras* is known from sources, viz. from their respective Brāhmaṇas, Sūtras etc. authentically. Now and then the respective commentators point out employment for certain

such as known in tradition. Despite such, yet their remain *mantras* non-rubricated. Yajurveda, for example, though is a sacrifical text, is not free from such a category. A discussion of some of such formulas of the *Vājasaneya Śaṃhitā* is made in this paper. Many of the *mantras* of the supplementary portion of the SYV escaped the prospect of employment individually. A study of such of them is also made in the article in order to ascertain the probable reasons in respect of their such omission. It is realised that many of them have mostly hymnal quality free from technical terms of the ritual under context. A suggestion is made also that a detailed study extending to such class of *mantras* of all the *Saṃhitās* would be highly rewarding.

V-55

SAMUDRA IN THE VEDA

Dr. C.L. Prabhakar, Bangalore

Renou remarked that there was no clear knowledge of ocean in the RV. The whole of Vedic literature contains the terms *Samudra.* In RV it occurs several times and is seen grammatically declined in almost all the cases.

The term is derived either as *sam*+ √*ud*+*dru* or *sam*+*abhi* + √*dru* referring to its original character 'to moisten thoroughly'. Ludwig, Griffith and such others opine that the word is used in several senses, not necessarily always as "an assemblage of Water." Further several other meanings like. vast expanse of water, sea, atmosphere, mid air, sacrifice, etc., are attributed to this term. Yāska has mentioned the etymology of this word.

The present paper discusses all the references to *samudra* in RV and Veda in general. It will be realised therein that '*samudra*' as such formed a source of inspiration and awe to Vedic seers. It acclaimed also worth the example for aspirations like longevity, bravery, wisdom etc. It is, however, doubtful whether *Samudra* enjoyed personification and received usual attention like any other Vedic deity. It, is noticeable that after RV, '*Samudra*' came to be viewed as deity. Rāmāyaṇa considered *Samudra* as a *devatā* whom Rāma was to appease before building the historical bridge.

V-56

VIṢṆU AS AN OBJECT OF TREATMENT IN VEDAS AS AGNI

Gautam V. Patel, Ahmedabad

A contemporary traditional scholar Swāmī Gangeshwarānandjī interprets Agni as Viṣṇu. He finds the story of Rāmāyaṇa and Mahābhārata in RV. I-II and a prayer to Kṛshṇa in the famous *Gāyatrī mantra*. This is something pouring 'Old wine in a new bottle'. RV identifies Agni with Vishṇu See (RV 2-1-3).

Viṣṇu gradually occupied important position in India. Exploits of Indra were attributed to him. He was identified with *Agni*. *Agni-purāṇa* says अग्न्यादिरूपी विष्णुर्हि वेदादौ ब्रह्म गीयते.

Viṣṇu as an object of Vedic treatment—very old belief. In *Gītā* Kṛṣṇa claims 'I am the only one to be known through all Vedas'. वेदैश्च सरहर्बैमेव वेद्य: (Gītā 15/15).

Kālidāsa too believes that Viṣṇu is sung of in seven *sāmans* of *Sāmaveda*. Bhāgavata abounds in references where Viṣṇu is said to be Vedapratipādya.

1. Mantrārtha-mañjarī, 2. Mantra-Bhāgavata, 3. Mantra-Rāmāyaṇa, 4. Catruveda Swāmī, 5. Vithalesh in Viḍvaḍ-manḍan, 6. Madhvācārya. 7. Daivjña-sūri, 8. Bālārama ? Swāmī, 9. Candra-bhāṣya etc. are of the opinion that Viṣṇu is the subject of Vedas.

In the available text of Saṁhitās Viṣṇu does not occupy much importance. If Veda means *mantra* and *Brāhmaṇa* both—then this claim could be somehow justified or else we have to believe that the Vedic portion treating Viṣṇu as the main deity, has been lost.

A critical and scientific examination of available sources lead to another suggestion. Manu's dictum., सर्वं वेदात् प्रसिद्धयति । 'Everything arises from Veda'. To justify one's position later commentators tried to see Viṣṇu in Veda. This gave birth to a new scholarship where numerous *mantras* were interpreted and are still interpreted in favour of Viṣṇu.

V-57

संहितोत्तर वैदिक वाङ्मय में श्याव

डॉ० कृष्ण लाल, दिल्ली

संहितोत्तर वैदिक वाङ्मय के अन्तर्गत श्याव शब्द के अध्ययन से रंगों की विविध छायाओं के अर्थ में इसका प्रयोग स्पष्ट होता है । किन्तु उनमें भूरे लाल वर्ण का प्राधान्य प्रतीत होता है। प्राय: घोड़ों के लिये इसके प्रयोग से भी यही बात स्पष्ट है, क्योंकि घोड़े का सर्वसामान्य वर्ण यही दिखाई देता है। हरे रंग की गहरी छाया भी एक स्थल पर इसमें अभिप्रेत है। उव्वट ने जहाँ ऋ० प्रा० (१७।१६) में श्याव को कृमि-दूषितपत्रवर्ण बताया है वहाँ यह हल्के पीले या मटमैले रंग का द्योतक है। सम्भवतया मुख्यरूप से धूमिल जैसा वर्ण होने के कारण ही आगे चलकर आधुनिक भाषाओं में इसके हरा, पीला, भूरा, सलेटी आदि अनेक अर्थ हो गये। मोनियर-विलियम्स-कोश में जो इसके 'गहरा भूरा, भूरा, गहरा रंग' अर्थ दिये हैं, वे आंशिक रूप से सत्य हैं।

V–58

A NOTE ON VEDIC *GAMADHYE*

M.D. Balasubrahmanyam, Puri

1 ....Pāṇini 3, 4, 9 and the *adhyai* infinitives,

2 ....The paroxytonic and the barytonic types of accentuation apropos of the *adhyai*-infinitives.

3 ... ... *gámádhye in TS* 1, 3, 6, 2 and the interpretation of the scholiasts

4.............The old Ṛgvedic comparative evidence

5.............*gám-adhyai* (*ṚV*)> *gam-ádhye* (TS) and the probable solution.

Ir-IRANIAN STUDIES SECTION

Ir-1

NIRANGISTĀN REFERENCES TO DIFFERENT KARDAGS OF THE ĀFRĪNGĀN

F.M. Kotwal, Bombay

The Pahlavi Nirangistān is largely a ritual text explaining briefly the extent of different types of ceremonies with clarifying injunctions as to their performance. A few passages (folios 121v.8 to 122r.9 of D.P. Sanjana's photozincographed facsimile edition) translated in this paper with elucidatory notes pertain to different *kardags* of the *āfrīngān* which the priests perform at present. Certain points on which the translator differs from S.J. Bulsara (see his *Aerpatastān and Nirangistān*, pp.293-99) are also listed in the paper. A. Waag has not attempted translation of this portion in his work entitled Nirangistān, Leipzig, 1941.

Ir-2

SOME ASPECTS OF SPIRITUAL AUTHORITY AND TEMPORAL POWER IN THE IRANIAN AND INDIAN THEORIES OF GOVERNMENT

Faribourz Nariman, Bombay

The idea of spiritual authority and temporal power, as embodied in sarced books of the Parsis and the Hindus, is an extremely interesting subject, particularly beacuse in the modern world, one finds it rather difficult to hear anything except the din of democracy/socialism/communism.

The present paper discusses relevant portions of the *Denkart*, *Śikand-gūmānīk vijār*, *Zand-Ākāsīh*, *Zamyāt Yast*, *Shāh Nāmah* and the *Ṛgveda*, Kautilya's *Arthaśāstra*, *Mahābhārata*, etc. to illustrate the idea of "marriage" of the Sacerdotium and the Regnum. Plato's essentials of good government (ΦiλosoΦiα and Sυvαμis, the *Gāϑic* concept of *Xśaϑra*, *Vairya*, the symbolic value of the diadem (Sassanian rock reliefs), the Hindu concepts of *Mitrāvarunau*, *Saptāṅga* (seven limbs of the body politic), etc. are also discussed.

An attempt is made to show that (1) the Iranian and the Indian traditional monarchs were neither "constitutional" nor "absolute" rulers. On the contrary, they were rulers by Divine Right and, unlike the "constitutional ruler" (who is controlled by his equals or inferiors), they were controlled by a Superior, and (2) both the traditional theories of government, far from abetting "oriental despotism" or "oriental stagnation", seem to say with one voice that a monarch who ignores the spiritual authority and becomes a tyrant can be legally deposed.

Ir–3

AFRO-IRANIAN RELIGIOUS CONTACTS IN PRE-ISLAMIC TIMES

Mr. Bahram Sohrabi, Bombay

Iran is an ancient and romantic land, with a civilization, that goes back to pre-historic times, over a period of more than three thousand years. Its history has been recorded in the scriptural texts of the Zoroastrians, the later Pahlawi and Pazend texts and also in his histories written by the Greeks, especially Herodotus and Strabo and by the Arab and the Persian historians themselves The impact of Zoroastrianism on the succeeding religions of the world notably Christianity and Islam and its spread throughout the nation of its origin and the surrounding countries, have been studied by the Oriental and Occidental scholars in Arabic, Persian, French, German, English and Russian.

The same, however, cannot be said about the Afro-Iranian religious contacts in pre-Islamic period. This is mainly because the history of ancient Africa has been shrouded in myths and legends. Trustworthy African history is available only on Egypt, which has the oldest record of civilized history.

This paper attempts to record the religious tendencies in Africa, from the earliest times down to the Achaemenian Period and studies the impact of the benevolent rule of the great Achaemenian monarchs Cyrus, Darius and Cambyses on Egypt and other parts of Africa. It further takes into account the spread of the Sassanian cults of Manichaenism and Mazdakism in Egypt, Ethopia and other parts of Africa. It further deals with certain common aspects of worship in Iran and Africa, such as element worships, animal and ancestor-worship and the fatherhood of God during the pre-Zoroastrian and Zoroastrian period.

CS–CLASSICAL SANSKRIT SECTION

CS—1

.HE 'BINDU' (EXPANSION) ARTHAPRAKṚTI IN THE ABHIJÑĀNAŚĀKUNTALAṀ OF KĀLIDĀSA

Dr. Jai Dev Vidyalankar, Chandigarh

Five *artha-prakṛtis* have been prescribed by Bharata and his follower-Dramaturgists as the elements of a plot of a Sanskrit Drama. These are *bīja* (the germ), *bindu* (the expansion), *patākā* (the secondary episode), *prakarī* (the episodical incident) and *kārya* (the dénouēment). Abhinavaguptapāda in his commentary on the 20th and 21st stanzas of chapter XIX of the Bharata's Nāṭyaśāstra explains the meaning of the term *arthaprakṛti* as 'अर्थ: फलंतस्य प्रकृतय: उपाया: फलहेतव:' i.e. 'the causes of achieving result.' More or less, Dhanika-the commentator of *Daśarūpakam* of Dhanañjaya also accepts this interpretation when he explains अर्थप्रकृतय: as 'प्रयोजनसिद्धिहेतव:'—causes of achieving the object.

Out of these five–*bīja*, *bindu*, *patākā*, *prakarī* and *kārya*–the second i.e. the *bindu*–designated as such since it resembles in its function the drop of oil which expands when it falls on the watery surface (जले तैल-बिन्दुवत्प्रसारित्वात्).

The definition of *bindu* as given by Dhanañjaya is more simple than the one given by Bharata in his Nāṭyaśāstra. He defines it as अवान्तरार्थ-विच्छेदे बिन्दुरच्छेदकारणम्. We can explain the compound अवान्तरार्थविच्छेदे in two ways : (i) अवान्तरार्थस्य विच्छेदे as a genetive *tatpuruṣa* compound–meaning 'at the interruption of secondary matter' and 'अवान्तरार्थेन विच्छेदे' as an instrumental *tatpuruṣa* compound–meaning 'at the interruption caused by the secondary matter'. The function of *bindu* is to cause the resumption of principal plot when it was interrupted by the secondary matter. This it brings about by joining the two—the principal plot and the secondary matter. Bharata's definition of *bindu* is somewhat complicated 'प्रयोजनानां विच्छेदे पदविच्छेदकारणम्' at the interruption of purposes that which causes the resumption is *bindu*.

In the light of these definitions an attempt has been made in this paper to point out the *'bindu' arthaprakṛti* in the Abhijñānaśākuntalaṁ of Kālidāsa.

CS-2

DHVANI IN KĀLIDĀSA

Prof R.C. Dwivedi, Udaipur

Kālidāsa is justly famous for his suggestiveness. He was inspiration for the theory of *Dhvani*. While the different forms of *Dhvani* included in the textbooks may be found in the works of Kālidāsa, the variety and richness are, nevertheless, not exhausted by such formal stipulations. Some examples illustrated both from the drama and the poetry of Kālidāsa.

CS-3

माघकाव्ये प्रयुक्ता अलङ्कारा:

श्री शशधर पण्डा, हुगली (पश्चिमी बंगाल)

यद्यप्युक्तमाचार्य्येण "अलङ्कारा: कटककुण्डलादिवत्" तथा च सामान्यत: सालङ्कारा भाषैव काव्यभाषा। अत: माघकाव्यमास्वादयितुं वयं तेन प्रयुक्तानामलङ्काराणाम् किञ्चिदालोचनां कर्तुं व्यवसिता:।

माघेन प्रयुक्ता अलङ्कारा: सदागतय इव सदागतय:। तेषां व्याप्ति: विशालता च विस्मयावहा। तेषु अलङ्कारेषु प्राकृतिकमानविकजगतो: सम्बन्ध: अन्तरतमो जात:। कविरयं मानविकानां पदार्थानां समुपस्थापने प्राकृतिकजगत् आश्रयति यथा तथैव प्राकृतिकवर्णनेऽपि मानविकान् पदार्थात् भावान् वा अवचिनोति। अपि च प्राकृतिकपदार्थेषु मानविकचैतन्यसमारोपणदृष्ट्या अपि अस्य अलङ्कारा: आवेदनं महदेवावहन्ति। विमूर्ता मानसिकभावा: तत्प्रयुक्तानामलङ्काराणाम् वैशिष्ट्येन मूर्तायमानतां गता:। एतदीयालङ्कारसुषमा सामान्याद् विशेषं विशेषात् सामान्यं वा लीलया परिभ्रमति। एतेषामलङ्काराणां परोक्षाणामपि पदार्थानां चित्राङ्कने अस्ति महन् नैपुण्यम्।

एतादृशानि बहुविधानि वैशिष्टयानि सोदाहरणानि प्रबन्धे आलोचितानि भवेयु: इति शम्।

CS-4

A NOTE ON *VENKATESH CHAMPŪ* : A TYPICAL WORK

Dr. S.R. Dantre Shivpuri, (M.P.)

A manuscript of *Venkatesh Champū* of Dharmaraja is preserved in the Tanjore Maharaja Serfoji Saraswati Mahal Library. The poem is

divided into four chapters, wherein we find the descriptions of the place of the temple of Lord Vishṇu, the destruction of Bherund demons by the Lord on the request of all the gods, the love at first sight of Lord with Padmini, the daughter of the king of Tundirmandal and finally the marriage of Lord with Padmini.

Apparantly a *Champū Kāvya, Venkatesh Champū* shows some typical characteristics which have been dealt with in details in the original paper. The title of the work and one of the introductory verses prove it to be a *champu* or mixed Kāvya, while another introductory verse and the concluding verse which is in the form of *Bharata Vākya* tend to prove it a Drama, which it definitely not stands to be in the absence of dialogues and action. On the other hand, the colophons of each chapter name it as *Padminī Pariṇaya Kāvya.*

The other peculiarity of the poem is found in its theme where the *Archāvatār* has been brought in the form of *Līlāvatāra* which is not in consonance with Hindu mythology.

Thirdly, the dominant sentiment of the poem is *Śṛngāra* which crosses the limits of decency while the poet says in the introduction that this attempt is a part of his devotion to the Lord.

However, keeping aside these anomalies we find it to be an excellent piece of Champu Literature so far as the language is concerned, where the poet excels all his contemporaries.

CS-5

GĪTĀŚAṄKARAM–INTRODUCTION OF A MANUSCRIPT

Mrs. K. Kamala, Hyderabad

Gītāśaṅkaraṁ is a lyrical poem written on the model of *Gītagovindam* by Anantanārāyaṇa Pañcharatnakavi. The manuscript of this book is found at the Tanjore Manuscript Library. This manuscript has been kindly lent by Dr. P.G. Lalye, reader, Osmania University for my perusal. *Gītāśaṅkaraṁ* has twenty five *aṣṭapadīs* altogether and these are classified like the *aṣṭapadīs* of *Gītagovindam* only. There are many points of close comparison between these two works including the selection of *Rāgas*

In the beginning, the Manmatha-prādurbhāva is described and then it is followed by the description of many phases in the love of

Śiva and Pārvatī. The music and dance occupy a more important place in this lyric than the unity in the plot. The development of the character of the hero '*Śiva*' is also fashioned after the model of Kṛṣṇa in the *Gītagovinda* while Pārvatī is made to look like a *Prauḍhā Nāyikā* in the manner in which Rādhā is depicted,

The name of Lord Śiva at the Tanjore temple is *Bṛhadīśvara* and goddess Pārvatī is called *Bṛhadambā*, Periya Nāyakā and Bṛhannayikā there. Pārvatī is addressed as *Bṛhadambā* is one of the songs. The lyric ends with the final union of Śiva and Pārvatī.

The date of the poet is not known. It may be of recent times belonging to seventeenth or eighteenth century.

At places the poet shows poetic flashes, and blends the sound and the sense beautifully.

The influence of *Kumārasambhava* is seen in the opening songs of the lyric.

It is a good addition to the extant lyric literature.

CS—6

HYMNODY IN SANSKRIT DRAMA

Dr. Kali Kumar Dutta Sastri, Calcutta

Drama is a sort of imitation of life on the stage. So, it represents all the conceivable aspects of life. Sanskrit drama particularly aims at creating an atmosphere which is conducive of the realisation of supreme bliss for the time being by the relish or '*rasa*'. As a precondition of this realisation, sublimation of thought is necessary and with this end in view Sanskrit drama endeavours to utilise the religious sentiment of the spectators. For this purpose, the *Nāṭyaśāstra* enjoins a show of religious functions in the form of worship and chanting of hymns in the *pūrvaranga* just before the actual presentation of the drama on the stage. But the *śāstra* is prudent enough not to encourage such things in the drama proper. There is, however, no bar if such things are presented in the drama without any detriment to the *rasa* concerned. Harṣa seems to be the earliest Sanskrit dramatist to introduce

this feature in his drama. In his *Nāgānanda* we have a scene in which worship and chanting of hymn take place. This feature, however, did not find favour among the Sanskrit dramatists of later ages until the Vaiṣṇava dramatists came in the field. The Vaiṣṇavas of Bengal inspired by the melodious metre and diction of Jayadeva created a new tradition in hymnology and in drama also some experiment was made by the introduction of hymnody. In the present paper endeavours have been made to examine critically the results of such experiment.

CS-7

RŪPAKA : A FRESH ENQUIRY

Prof. Dipak Chattopadhya Calcutta

Sanskrit poetics has no term for poetic image. Does it indicate that the Sanskrit poets do not see and think in pictures ? My answer is emphatically 'no' : first, because imagery is an integral part of poetry; secondly, because *Rūpaka* is derived from *Rūpa* signifying imagery.

It is customary with the Sanskritists to translate *Rūpaka* as metaphor. I suggest 'Verbal Icon' in its stead. '*Rūpayati iti Rūpakaṁ*', that is, *Rūpaka* comes from *Rūpa* (Image or Icon). Simile is the starting point of this image-making process (*upamaiva kavi-vaṁśānām mātaiva matir mama*). The step from *Upamā* to *Rūpaka* is a short one. In *Rūpaka* the *Upameya* and the *Upamāna* merge into one by a kind of fusion and by synthesis of the two parts one commanding image (*Rūpa*) comes out.

Metaphor is derived from the Greek 'metaphora' (carry across). Thus, metaphor implies change or transference. It is 'a figure of speech in which a name or descriptive term is transferred to some subject, different from, but analogous to, that to which it is properly applicable'. (S.O.E.S). Thus the definition of metaphor combines in itself the two Sanskrit definitions of *upamā* and *rūpaka* ('*tad-bhinnatve sati tad-gata-bhūyo dharmavattvaṁ*' and '*upamaiva tirohita-bheda rūpakam ucyate*').

Thus in Western criticism we get three terms simile, metaphor and poetic image. But Indians supply only two : *Upamā* and *Rūpaka*. *Rūpaka* combines in itself the two concepts, metaphor (*bheda-tirohitatvam* i.e. transference) and poetic image (*Rūpa*).

Rūpaka is, in the phrase of Dr. I.A. Richards, 'the omnipresent principle of language'. It is linked with Sanskrit idioms.

CS-8

CONCEPT OF HEROINE IN SANSKRIT DRAMA

Dr. D.D. Sharma, Chandigarh

The purpose of this paper is to peep into the dramaturgical and the dramatic literature of ancient India to find out the concept of one of the major characters of the drama, i.e. the heroine and to examine the theoretical and the practical aspects of the same.

Further on the evidence of dramaturgical literature an attempt has been made to bring out the concept of woman as a whole with regard to her relation to a man in general and to the hero of the drama in particular. Besides this, some other points that have been discussed in this paper are—the place of the heroine in the drama, the relationship between the character of the heroine and the chief sentiment of the drama, pre-requisites of the heroine etc.

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KAVIKULAGURU KĀLIDĀSA

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Kālidāsa is admittedly the greatest poet of Sanskrit literature. He is truely represented as *Shakespeare of India* It is unfortunate, that we know practically nothing of the life and age of Kālidāsa.

Kālidāsa is known to us as a writer of dramas, lyrics and epics. The number of works attributed to him is large indeed, but the three dramas, two *Mahākāvyas* and two *Laghukāvyas* are of great importance and deserve detailed attention.

Kālidāsa represents the highest pitch of elegance achieved in Sanskrit poetry and he is truely called as the master of the *Vaidarbhī-rīti.* He enriched Sanskrit literature with apt *alaṁkāras* and divine thoughts.

Particularly he is known for his similes. His similes are apt, original and striking. Comparisons are more or less comprehensive and charming. Tree, plants, birds all are possessed of human feelings. अर्थगौरव, अर्थघनत्व, रम्यता, समर्पकता, व्यावहारिकता, विविधता, आध्यात्मिकता, औचित्यपूर्णता are some of the characteristics mentioned by the critics of his similes.

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कालिदासस्य रचनापरम्परासु ऋतु-संहारस्य स्थानम्

श्री ध्यानेश नारायण चक्रवर्ति-शास्त्रि-वाचस्पति, कलिकाता

विविध-विरोधानां सामानाधिकरण्येन भारतवर्षं खल्वद्वितीयम् । शाश्वत-भारतीय-संस्कृते : प्रमूर्त-विग्रह-स्वरूपो हि कविकुलचक्रवर्ती कालिदासः । तस्य काव्येष्वपि दृश्यते भारतवर्षस्य पूर्वोक्तं वैशिटष्टचम् । अतः खलु ऋतुसंहार-काव्ये षण्णामेव ऋतूनां वर्णनं तेन कृतम् । पञ्चेन्द्रियाणां पञ्चप्रदीपेन कन्दर्पस्य आरात्रिकं तेन कृतम् । "शृङ्गार एव रस:' इत्यभिमतस्य रूपायणमिदं काव्यम् । अस्मिन्नेव काव्ये कालिदासस्य प्रेमचेतनायाः समारम्भः, कुमारसम्भवे, मेघदूते च तस्या विकाशः, रघुवंशे तस्याः सुमहती परिणतिः। महाकवेः सारस्वतयात्रायाः प्रथमं स्मारकं तावदृतुसंहारम् । निसर्गेण सह मानवजीवनस्य मणिकाञ्चनसंयोगोऽयमस्मिन् काव्ये दृश्यते । देहस्य देहल्यां प्रेम्णः प्रोज्ज्वलः प्रकाशः खलु काव्यमिदम् कालिदासस्य रचनापरम्परासु सर्वादावेव विरचितमित्यत्र नास्ति कश्चित् सन्देहः ।

CS-11

कवि कर्णपूर विरचित अलङ्कारकौस्तुभ

डॉ० (श्रीमती) कृष्णलता सिंह, लखनऊ

परमानन्ददाससेन कवि कर्णपूर गौडीय वैष्णव सम्प्रदाय के लब्धप्रतिष्ठ कवि हैं। इनके द्वारा प्रणीत 'अलङ्कारकौस्तुभ' सोलहवीं शताब्दी के समस्त अलङ्कारविषयक ग्रन्थों का प्रतिनिधि ग्रन्थ है। सार्वभौम पण्डित, कृष्णमोहन गोस्वामी, लोकनाथ चक्रवर्ती, वृन्दावनचन्द्र तर्कालङ्कार तथा विश्वनाथ चक्रवर्ती नामक विद्वानों की टीकाओं से इस ग्रन्थ की अतिशय महत्ता पर प्रकाश पड़ता है। स्वयं कवि कर्णपूर कृत टीका भी इसकी उपलब्ध होती है।

अलङ्कारकौस्तुभ 'काव्यप्रकाश' की शैली पर विरचित है। कारिका एवं वृत्ति दोनों के ही रचयिता कवि कर्णपूर हैं। १० किरणों में संविभक्त प्रस्तुत ग्रन्थ में क्रमशः काव्य, शब्दार्थ, ध्वनि, गुणीभूतव्यङ्ग्य, रस, गुण, शब्दालङ्कार, अर्थालङ्कार रीति एवं दोष का विवेचन किया गया है। प्राक्तन काव्यशास्त्रीय सिद्धान्तों के विवेचन में कवि ने अपनी मौलिकताओं का प्रकाशन प्रस्तुत ग्रन्थ के माध्यम से किया है। यथा :

१. कवि कर्णपूर ने आचार्य मम्मट तथा विश्वनाथ की काव्य परिभाषाओं को अस्वीकार करते हुए अपनी नूतन परिभाषा प्रतिपादित की है।

२. काव्य के उत्तम-मध्यम-अधम त्रिविध भेदों के स्थान पर उत्तमोत्तम-उत्तम-मध्यम-अधम रूप से चतुर्विधभेद किया है। पण्डितराज जगन्नाथ ने भी इसी प्रकार काव्य के चार भेद स्वीकार किए हैं, किन्तु दोनों के दृष्टिकोण सर्वथा भिन्न हैं।

३. रसतत्त्व का निरूपण करते समय रस को काव्य का आत्मतत्त्व तथा ध्वनि को उसका प्राणतत्त्व बतलाया है। रस से ध्वनि का इस प्रकार का पृथक् विवेचन किसी भी प्राचीन आचार्य ने नहीं किया है।

४. आचार्य के रससिद्धान्त का उपजीव्य भरतमुनि का प्रसिद्ध रस सूत्र 'विभावानुभाव-व्यभिचारिसंयोगाद्रसनिष्पत्तिः' है। किन्तु रसनिष्पत्ति के संबन्ध में उनकी आस्था एक ओर अभिनवगुप्त के 'अभिव्यक्तिवाद' में है तो दूसरी ओर गौडीयवैष्णवदर्शन से प्रभावित भी है।

५. रस को अनुकार्य अथवा अनुकर्तृगत न मानकर इन्होंने सामाजिकगत ही स्वीकार किया है, किन्तु प्राकृत आलम्बन में रस स्थिति का खण्डन किया है। इस विवेचन में वे गौडीयवैष्णवदर्शन से प्रभावित हैं।

६. गौडीयवैष्णव सम्प्रदाय द्वारा अनुमोदित परकीयावाद में आचार्य की दृढ़ आस्था है और साम्प्रदायिक सिद्धान्तों के अनुसार इसका विवेचन भी किया है।

७. कवि कर्णपूर ने प्रेमरस नामक नवीन रस की उद्‌भावना की है। सर्वप्रथम इन्होंने आठ नाट्य रसों का उल्लेख करके नवम शान्त रस को स्वीकार किया है। तदनन्तर वात्सल्य और प्रेम को भोजकथित बतलाकर एकादश रसों को मान्यता दी है। किन्तु बारहवें भक्तिरस का भी विवेचन इनके अलङ्कारकौस्तुभ में प्राप्त होता है।

इस तरह 'अलङ्कारकौस्तुभ' के माध्यम से कवि कर्णपूर ने संस्कृतकाव्यशास्त्र में अपना विशिष्ट स्थान प्राप्त कर लिया है।

CS-12

संस्कृत काव्य को उत्तर प्रदेश का योगदान

डॉ० कृष्णलता सिंह, लखनऊ

वेदों के मन्त्रोच्चारण से पूत तथा श्री रामकृष्ण के अलौकिक व्यक्तित्व से गौरवान्वित उत्तरप्रदेश संस्कृत के अधिकांश महाकवियों का जन्मस्थल एवं उनकी काव्य साधना का क्षेत्र रहा है। संस्कृत का आदिकाव्य वाल्मीकि 'रामायण' एवं इतिहासकाव्य 'महाभारत' उत्तरप्रदेश के ही कल्पवृक्ष हैं, जिन्हें उत्तरवर्ती कवियों ने अपना उपजीव्य बनाया।

लौकिक संस्कृत काव्य का प्रथम महाकाव्य 'बुद्धचरित' तदनन्तर 'सौन्दरानन्द', प्रथम प्रकरण 'शारिपुत्र' तथा प्रथम नाटक 'राष्ट्रपाल' के प्रणेता अश्वघोष साकेत के ही रत्न हैं। प्राचीन समय से ही समृद्धिशाली, कन्नौज राज्य के (वर्धनवंश, प्रतिहार वंश एवं गहड़वाल वंश के) सम्राटों ने विभिन्न स्थलों से आगत कवियों को सम्मान व राज्याश्रय प्रदान करके अपना महत्त्वपूर्ण योगदान दिया। साथ ही स्वयं (श्रीहर्षदेव एवं यशोवर्मन् ने) काव्य निर्माण करके अपनी साहित्यिक अभिरुचि का परिचय दिया, जिसके फलस्वरूप ही संस्कृत काव्य बाणभट्ट, मयूरभट्ट, दिवाकर, भवभूति, राजशेखर, श्रीहर्ष तथा क्षेमीश्वर जैसे लब्धप्रतिष्ठ महाकवियों से मण्डित हुआ है। दूसरी ओर अपनी सारस्वत साधना के लिए अतुलनीय काशी ने यवनों के अत्याचारों से आक्रान्त मिथिला, बंग, दक्षिण एवं तैलंग आदि देशों से आने वाले विद्वानों को सान्त्वना देकर उनकी साहित्य सर्जना को अक्षुण्ण बनाये रखा। इस दिशा में काशी नरेशों का सहयोग और योगदान अविस्मरणीय है। मथुरा-वृन्दावन सदैव से वैष्णवभक्त कवियों के लिए परम धाम रहा है। बंगाल में अङ्कुरित होने वाले भक्ति आन्दोलन को पुष्पित एवं पल्लवित होने का सुअवसर यहीं उपलब्ध हुआ।

उपर्युक्त कथन से स्पष्ट है कि उत्तरप्रदेश के काशी, कन्नौज, मथुरा, वृन्दावन एवं अयोध्या संस्कृत साधना के प्रमुख केन्द्र हैं। साहित्य के प्रत्येक क्षेत्र में इनका योगदान विशेष महत्त्वपूर्ण है। इस योगदान को काल की किसी सीमा अथवा किसी विशेष परम्परा में बद्ध करना असम्भव है।

उत्तर प्रदेश के कवियों ने महाकाव्य, खण्डकाव्य, गीतिकाव्य, कथा, आख्यायिका, नाटक, नाटिका, चम्पू, दूतकाव्य, स्तोत्र, स्तव एवं प्रशस्ति आदि सभी प्रकारों से संस्कृत काव्य को सम्पन्न बनाया है। प्रमुख रूप से उत्तरप्रदेश के कवि चार वर्गों में वर्गीकृत किये जा सकते हैं :—

१. उत्तरप्रदेश में जन्म लेकर उत्तरप्रदेश में ही काव्य रचना करने वाले कवि।
२. अन्यत्र जन्म लेकर उत्तरप्रदेश में काव्य रचना करने वाले कवि।
३. उत्तरप्रदेश में जन्म लेकर अन्यत्र काव्य रचना करने वाले कवि।

४. कतिपय ऐसे कवि हैं, जिनके जन्मस्थान के सम्बन्ध में कुछ निश्चित नहीं कहा जा सकता है, किन्तु उनकी काव्य रचना का क्षेत्र उत्तरप्रदेश है।

उत्तर प्रदेश के योगदान की कतिपय विशेषताएं एवं मौलिकताएं इस प्रकार हैं :—

१. उत्तरप्रदेश का योगदान सबसे प्राचीन है तथा वर्तमान समय तक निर्बाध गति से गतिमान् है।
२. लौकिक संस्कृत के प्रथम कवि अश्वघोष की मौलिक शैली का उत्तरवर्ती कवियों ने अनुकरण किया है।
३. प्रतीकात्मक नाटकों की परम्परा का सूत्रपात करने का श्रेय अश्वघोष के 'शारिपुत्र प्रकरण' को है।
४. संस्कृत काव्य की प्रथम नाटिका की रचना उत्तरप्रदेश में हुई है।
५. नाटकों में गभाङ्क का प्रयोग सर्वप्रथम यहीं प्रचलित हुआ है।
६. भास के पश्चात् भवभूति प्रथम कवि हैं, जिन्होंने रामवृत्त को अपना नाटकीय उपजीव्य बनाया है।
७. शूद्रक के पश्चात् संस्कृत प्रकरण की टूटी हुई शृङ्खला को भवभूति ने पुनः जीवित किया है।

CS-13

चित्रबन्ध-साहित्ये सर्पबन्धानां विमर्शः

डॉ० रुद्रदेव त्रिपाठी, नई दिल्ली

चित्रबन्धकाराणां दृष्टयः

चित्रबन्धकाव्यनिर्मातारः साहित्यिका यथाऽन्यान्येषु काव्यविधानेषु प्रकृतेश्चेतनाचेतनवस्तूनां जीवानञ्चोपादानान्याश्रित्य साहित्यं समवर्धयंस्तथैव 'मङ्गल-वनवैभव-मण्डन-शस्त्रास्त्र-प्राणि-वाद्य-गृह-वस्तु-यानासनानां' माध्यमेन तूलिकाचित्रैः सह वर्णयोजनावैशिष्टचमपि समायोजयन्। न केवलं प्राचीना एवाचार्याः परमर्वाचीना अपि तत्र तत्र न निरपेक्षाः प्रतिभान्ति। एतेषु चित्रबन्ध-काव्येषु यथा ऽन्येषां प्राणिनां चित्राण्यादृष्टानि तथैव सर्पाणामाकृतयोऽपि बहुधाऽऽत्मसात्कृताः। अतस्ता एवात्र समासेन विश्लेषणपूर्वकं विदुषां वित्तये प्रस्तूयन्ते।

सर्पाणां प्राचीनत्वं विविधा जातयश्च

पुरा मुनीनामाश्रमा अरण्येष्वेवासन्। तत्रान्यैः प्राणिभिः सह यदा कदा सर्पाणामपि दर्शनानि विद्यार्थिनः कुर्वन्ति स्म। तेषामवबोधाय यथाकालं प्रबोधयद्भिराचार्यैर्वैदिक-पौराणिक वाङ्मये बहुधा सर्पाणां तेषां जातीनां च वर्णनाः कृताः। ऋग्वेदे

काश्चन जातयो दृश्यन्ते। आयुर्वेदे सुश्रुतकारो ऽष्टाशीतिजातीस्तेषां वर्णयति। वृद्धवाग्भट-वाग्भट-यादवप्रकाशकार कोषकारादयश्च ता एव विस्तृतं विविच्य दर्शयन्ति। तत्र दर्वीकर-मण्डलि-राजिमन्त-राजिल-निर्विष-वैकरञ्ज-वासुकि-तक्षकैरावत-कौरव्य-धृतराष्ट्रवंश्यप्रभृति-भौम-द्युलोक-पातालजानां सर्पाणां प्रामुख्यं विद्यते। दिव्या अपि सन्ति केचन पूज्याः शेषनागप्रभृतयः। अस्माकमाराध्या देवा अपि यत्र तत्र तैः संयुक्ताः सन्ति ततस्तेषां प्राचीनता विविधता च सर्वथा समर्हणीया। एवमेषां चित्रबन्धे साहित्ये समाविष्टेः कारणत्वेन देवत्वदृशा वैविध्यदृशा चावश्यकत्वं भजेते।

सर्पबन्धोदाहरणानामुपलब्धिर्विस्तारश्च

संस्कृत-साहित्ये समुपलभ्यमानान्युदाहरणानि प्रायेण लक्ष्यग्रन्थेभ्य लक्षणग्रन्थेभ्यः प्रकीर्णरूपाच्च लभ्यन्ते। सर्पबन्धोदाहरणानि श्रीमद्भागवते, चित्रभूषणे, सारस्वतशतके, प्रकीर्णस्तोत्रे च सन्ति, तथैव लक्षणग्रन्थेषु विद्यानाथस्य 'प्रतापरुद्रयशोभूषणे,' कृष्णकवेः मन्दार-'मरन्दचम्प्वां, अवतार-कवेः 'ईश्वरशतके' दामोदरकवेः 'चित्रबन्धकाव्ये' मम च चित्रालङ्कारचन्द्रिकायां विस्तारो विद्यते। यथा हि—

श्रीमद्भागवते रासपञ्चाध्याय्यां डॉ० रसिकविहारिजोशिप्रतिपादिताः सर्पबन्धा :—

१.	नागबन्धः	(विशिष्टाकृतिकः)	— व्रज जनार्तिहन्०	इति पद्येन
२.	,,	(,,)	— प्रणतदेहिनाम्०	,,
३.	,,	(,,)	— मधुरया गिरा०	,,
४.	,,	(,,)	— पतिसुतान्वय०	,,
५.	,,	(,,)	— प्रणतकामदं०	,,
६.		(,,)	— सुरतवर्धनम्०	,,
७.		(,,)	— अटति यद्भवान्०	,,
	कृष्णकवेः सर्पबन्धः कलिकुण्डयन्त्राकारः श्लिष्टश्च			
८.	सर्पबन्धः	(,,)	— श्रीरामो हर्म्यधामा०	,,

विद्यानाथस्यापि 'ओजस्ये रुद्रदेवे' इति समान एव। अवतारकवेः 'द्विमुखसर्पबन्धोः' लेखकप्रतिपादितो 'दाना सन्ना' इति। दामोदरेकवेः 'शेषः पातु व्रतं मे' इति पद्यात्मकः। मम च नागशिशुबन्धः। एवमेव क्वापि फणिबन्धः, सहस्र-फणबन्धः, कमलनागबन्धः, नागपाशबन्ध कूर्माकार-नागपाश बन्धः, नागाक्षरबन्धश्च रचनासौष्ठवदृष्ट्या पाठपद्धति दृष्ट्या पूर्वापर-प्रभावविशेषविवेचन दृष्ट्याऽन्य-सम्भावनादृष्ट्या चास्य साहित्यस्य विवेचनं निबन्धेऽस्मिन् प्रस्तूयेत। सहैव च सर्वेषामुपलब्ध-सर्पबन्धानामाकृतयोऽपि निर्माय तत्र तत्र वर्णाङ्कन-पूर्वकं सभायामुपस्थाप्येरन्निति।

CS-14

DHARMASŪRI'S SĀHITYARATNĀKARA—A REVIEW

K.A. Krishnamacharylu, Guntur (A.P.)

Dharmasūri's *Sāhitya-Ratnākara* is a Prakaraṇa treatise of Alaṁkāra Śāstra.

Dharmasūri, of about early 16th century A.D., was an erudite scholar in various śāstras. He was not only a great literary critic but also a great poet as well. He was an author of many good books. His *Sāhitya-Ratnākara* deals with almost all the aspects of Alaṁkāra Śāstra excepting dramaturgy. This book is divided into ten chapters named *Taraṅgas*.

Here an attempt has been made to explain in brief the geneology of Dharmasūri, the merits and the peculiar features of the work, his concept of Sahṛdaya, the necessity of a work on poetics again and various other aspects of Alaṁkāra Śāstra, dealt within various chapters of the work.

CS-15

KUNTAKA ON KAVI-SVABHĀVA

Prof. Miss Roopa Kulkarni, Nagpur

Amongst the known writers, who have written about poetic personality Kuntaka appears to be the first expounder of this subject in literary criticism, Kuntaka's treatise on poetics namely *'Vakrokti-jīvita'*, lays its emphasis mainly on Kavi-Vyāpāra or Kavi-Kauśala. This can be seen from his definition of poetry viz.—

शब्दार्थौ सहितौ वक्रकविव्यापारशालिनि ।
बन्धे व्यवस्थितौ काव्यं तद्विदाह्लादकारिणि ॥

(V. J. 1. 7.)

While explaining the term 'Vakra-Kavi-Vyāpāra' Kuntaka throws an altogether new light on Kāvya-mārgas or the modes of expression. He does not classify the styles or Rītis on the basis of geographical regions like Vaidarbhī, Gauḍī etc., nor does he agree with the thought of their gradation like Uttama, Madhyama and Adhama. Kuntaka

adopts a different basis of classification namely Kavi-Svabhāva or the disposition of a poet. He says—कविस्वभावभेदनिबन्धनत्वेन काव्यप्रस्थानभेद: समञ्जसतां गाहते ।

In his opinion, poetic activity or Kāvya-Karaṇa is closely associated with Kavi-Svabhāva. The type of the three *Kāvya-hetavaḥ,* namely *Śakti, Vyutpatti* and *Abhyāsa* is the natural outcome of Kavi-Svabhāva. He classifies the Svabhāvas broadly into three groups i.e. (1) *Sukumāra Svabhāva* (2) *Vicitra Svabhāva* (3) *Madhyama* or *Ubhayātmaka Svabhāva.*

Besides the disposition of a poet, Kuntaka looks at Svabhāva in one more angle and that is Vastu-Svabhāva or Padārtha-Svabhāva. A poet does not see the world and things in it through an ordinary vision. He wants to describe certain disposition or characteristic of an object, which emerges out of his own talent and imagination and therefore, appeals to the taste of the 'Sahṛdaya'. In Meghadūta, peculiar Megha-Svabhāva as seen by Kālidāsa happens to be the living source behind the theme of this work.

These two Svabhāvas are mutually inter-dependent factors and they not only determine the style of the poet, but the entire get up of a poetic composition. Thus Kuntaka, has established the place of 'Poetic personality' behind the process of Kāvyanirmiti.

CS-16

THE SOURCES OF DEVIATIONS FROM VĀLMĪKI IN BHĀSA'S ABHIṢEKA NĀṬAKA

Dr. J. Chenna Reddy, Tirupati (A.P.)

Bhāsa has written two plays in Sanskrit based on the story of Śrī Rāma, the main source for his plays being Vālmīki's Rāmāyaṇa. They are (1) *Pratimā Nāṭaka* and (2) *Abhiṣeka Nāṭaka.* There is one more play in Sanskrit, viz., *Yajñaphala Nāṭaka* which is ascribed to Bhāsa by some scholars. But majority of the learned critics have repudiated that theory.

In *Pratimā,* Bhāsa has made minor alterations in the versions of Vālmīki on many occasions. He has also introduced very few new situations which are not found in Vālmīki. In *Abhiṣeka Nāṭaka* also Bhāsa has introduced certain changes in the situations which may appear to differ from Vālmīki. But, many of them were made only to suit the

times of the author and the tastes of the scholars living then. The most important of the above two categories are the following :

1. The conversation between Vālmīki and Tārā on one side and Vāli and Śrī Rāma on the other.
2. Avoidance of carrying by Hanumān a token ring of Rāma to Sītā.
3. Vibhīshaṇa tendering advice to Rāvaṇa in the presence of Hanumān.
4. Absence of reference to the construction of Setu on the sea.
5. Ambiguity about who killed Indrajīt.
6. Avoidance of presence of Brahma etc., at the end of the play.

The fact that majority of the above changes are not of Bhāsa's creation can be proved with unerring certainty by tracing their sources mainly to Pātālakhaṇḍa of Padmapurāṇa, Śarakāṇḍa of Ānanda Rāmāyaṇa and Vanaparva of Mahābhārata. A few alterations in the main theme are made by Bhāsa himself only to achieve propriety or *auchitya*.

CS-17

किरातार्जुनीये निर्वहणसन्ध्यङ्गनिरूपणम्

डॉ० सुषमा कुलश्रेष्ठ, दिल्ली

आचार्यैर्नाटकेषु पञ्चसन्धीनां तेषामङ्गानाञ्च निबन्धनमावश्यकं मतम् । एते सन्धयस्तेषामङ्गानि च नाट्यशास्त्रदशरूपकसाहित्यदर्पणप्रभृतिषु ग्रन्थेष्वतिविस्तरेणोल्लिखितानि । महाकाव्यलक्षणे आचार्यैः स्पष्टं निर्दिष्टं यत् महाकाव्यमपि नाटकवत् पञ्चसन्धिसमन्वितं भवेत् । अनेन स्पष्टमिदं यत् महाकाव्यसन्धियोजनायै नाटकसन्धियोजनातुल्यमेव महत्त्वं प्रदत्तम् । सन्धीनां सम्यक् सन्निबन्धनार्थमपेक्षितमिदं यन्नाटके काव्ये वाधिकारिकप्रासङ्गिकवृत्तयोः, पञ्चार्थप्रकृतिनां पञ्चकार्यावस्थानाञ्चापि सम्यक् योजना भवेत् ।

एकस्मिन् प्रयोजनेऽन्वितानां कथांशानामवान्तरस्सम्बन्धः सन्धिरित्यभिधीयते । पञ्चार्थप्रकृतीनां पञ्चकार्यावस्थानाञ्च समन्वयेन क्रमेण पञ्चसन्धयो निष्पन्ना भवन्ति । सन्धीनामवान्तरविभागा एव सन्ध्यङ्गानि कथ्यन्ते । इदन्तु स्वाभाविकं निश्चितं चास्ति यत् कस्मिन्नपि नाटके काव्ये वा यदा पञ्चसन्धीनां योजना भविष्यति तदा तेषामङ्गानां तत्र योजना न भवेदिति तु न सम्भवति । नाटकेषु सन्ध्यङ्गयोजनाविषये निर्देशो नाट्यशास्त्रीयग्रन्थेषूपलभ्यते । यद्यपि केनापि प्राचीनाचार्येण महाकाव्येषु सन्ध्यङ्गयोजनाविषये कोऽपि निर्देशो न कृतस्तथापीदं स्वीकर्तुं शक्यते यत् पञ्चसन्धीनां योजना यदा

तेषामभीष्टा तदा सन्ध्यङ्गयोजनापि तेषामभीष्टैव भविष्यति । आम्, इदन्तु सम्भवति यत्तेषां पृथक् निर्देशस्तैरावश्यको न मतः । परवर्तिष्वाचार्येषु साहित्यदर्पणकारो विश्वनाथः सन्ध्यङ्गानि यथालाभमत्र विधेयानि इत्युक्त्वा स्पष्टं निर्दिशति यत् महाकाव्ये सन्ध्यङ्गानामपि यथासंभवम् सन्निवेशो विधातव्यः ।

इत्थं सुनिश्चितमिदं यत् महाकाव्यस्य सन्ध्यङ्गनिवेशं प्रत्यपि महाकाव्यप्रणेतारोऽवधानं दत्तवन्तः । एतस्मादेव कारणात् संस्कृतमहाकाव्येष्वनेकानि सन्ध्यङ्गानि प्राप्यन्ते । महाकाव्येषूपस्थितेष्वपि सन्ध्यङ्गेष्वस्माकं टीकाकारैस्तान्प्रत्यवधानप्रदानस्यावश्यकतैव नानुभूता तेषां पूर्णोपेक्षा च कृता । तेषां दृष्टिर्नाटकेष्वेव सन्ध्यङ्गानि निभालयितु व्यापृता ।

भारविप्रणीते किरातार्जुनीये महाकाव्ये पञ्चसन्धीनां तेषां द्विपञ्चाशदङ्गानाञ्च सन्निबन्धनमुपलभ्यते । प्रस्तुतस्य लेखस्य विषय उक्तकाव्ये निर्वहणसन्धेस्तस्याङ्गानाञ्च विवेचनमस्ति ।

रूपकस्य महाकाव्यस्य वा कथावस्तुनः विप्रकीर्णा बीजवन्तो मुखाद्यर्थाः यत्र यथाविधि ऐकार्थ्यमुपनीयन्ते तत्र निर्वहणसन्धिर्भवति । निर्वहणसन्धौ बीजस्य परिणमनं फलरूपे भवति । अतएवार्थप्रकृतिषु कार्यस्य, कार्यावस्थासु च फलागमस्य समन्वयेन निर्वहणसन्धेराविर्भावः कथितः । किरातार्जुनीयस्याष्टादशे सर्गेऽर्जुनस्य पराक्रमं वीक्ष्य शिवस्य स्ववास्तविकरूपधारणे, इन्द्रादीनां लोकपालानामर्जुनसमक्षमागमने, अर्जुनकृतशिवस्तुतौ, वरयाचने, शिवेन पाशुपतास्त्रसहिते धनुर्वेदोपदेशे, पाकशासनप्रभृतिभिर्देवैः विविधास्त्रप्रदाने, अन्तेच कृतकृत्यस्यार्जुनस्य युधिष्ठिरं प्रति गमने, प्रणामे च कार्यमित्यर्थप्रकृतिः फलागमावस्था चास्ति अतएवोक्तांशे निर्वहणसन्धिरस्ति । अनन्तरं क्रमेणास्य सन्धेः प्रत्येकस्याङ्गस्य नाट्यशास्त्रीयग्रन्थेभ्यः परिभाषां दत्त्वा तस्योदाहरणं काव्यतः प्रस्तुतं कविनैपुण्यञ्च यथावसरं प्रकटीकृतम् । अस्य सन्धेरङ्गानि नाट्यशास्त्रसाहित्यदर्पणयोरनुसारमिमानि सन्ति—

१.	सन्धि	प्राप्यते	किरातार्जुनीये	१८/१४-१५
२.	विबोधः	„	„	१६/१५-२५
३	ग्रन्थनम्	„	„	१८/१५-२१
४.	निर्णयः	न प्राप्यते	„	
५.	परिभाषणम्	प्राप्यते	„	१४/२१-२२
६.	कृतिः	„	„	१८/४८
७.	प्रसादः	„	„	१८/१७,२०
८.	आनन्दः	„	„	१८/४४-४६
९.	समयः	न प्राप्यते	„	
१०.	उपगूहनम्	प्राप्यते	„	१८/४५
११.	भाषणम्	„	„	११/८०-८१
१२.	पूर्ववाक्यम्	„	„	११/८०-८१
१३.	काव्यसंहारः	„	„	१८/४६,४८
१४.	प्रशस्तिः	„	„	१८/४७,४८

CS-18

THE 'AVAJÑĀ' OF BHAVABHŪTI

Miss Usha R. Bhise, Bombay

It is generally agreed that *Mahāvīracarita* was the first play of Bhavabhūti and *Mālatīmādhava* the second. It is but natural that the criticism of *Mahāvīracarita* by contemporary critics is reflected in a verse from the *Mālatīmādhava*,

"*ye kecid iha naḥ prathayanty avajñām*" etc.

which has been regarded as an instance of poetic arrogance.

But the third line "*utpatsyate hi mama ko'pi samānadharmā*" appears to be the bitter words of one who has failed to find an appreciative critic, who was able to read between the lines.

Mahāvīracarita appears to be an inferior production as a drama, both in plot construction and technique, but is transparent enough to reveal the purpose of the dramatist behind writing it. The changes introduced in the story of Rāma as well as innovations like the dialogue between Alkā and Laṅkā (Act VII), propositions of *Arthaśāstra* put in the mouth of Mālyavān make it apparent that the play was meant to be a political criticism having some contemporary event as the background. Noticing a certain correspondence between the fall of Rāvaṇa in the Rāmāyaṇa and the fall of his own patron Yaśovarman at the hands of Lalitāditya of Kashmir, Bhavabhūti tried to offer an explanation for the fall of kingdoms. This is precisely the reason why it met with unpopularity in Yaśovarman's court and was destined to be staged at a temple fair.

The satirical tone expresses itself in the queer title *Mahāvīracarita* where *mahāvīra* is used in a contemptuous sense. It stands for Rāvaṇa in the play and also his counterpart in the political field of the day, viz. Yaśovarman, who was a *mahāvīra*, widely recognised as such, but met with defeat and disaster at the hands of a novice.

CS-19

THE SUBHĀṢITAS OF BHARTṚHARI IN ANDHRA

P. Sriramamurti, Waltair (A.P.)

The Subhāṣitas of Bhartṛhari have played a great role in the literary and cultural history of the country. Their influence on regional literature and culture has been immense and it can be seen through the

attempts of the scholars and poets of the different regions of the country in writing commentaries and translations of the classical epigrams. Further the Subhāṣitas have also influenced the literary works of the regions especially the didactic anthologies produced both in Sanskrit and the regional languages. An attempt is made here in this paper to show their influence on Telugu literature and culture.

CS-20

KĀLIDĀSĪYAPADYA SAMĪKṢĀ

Dr. S.K. Sharma, Bhatinda, (Panjab)

The verse under consideration is from Raghuvaṁśa (I-36)—

"स्निग्धगम्भीरनिर्घोषमेकं स्यन्दनमाश्रितौ ।
प्रावृषेण्यं पयोवाहं विद्युदैरावताविव ॥"

Mallinātha's commentary, G.R. Nandargikar's English translation, Hindi translations of Dhārādatta Śāstrī, and Haragovinda Śāstrī along with the English translation of M.A. Karaudikar and Mrs. Śailajā Karaudikar have been taken into account while interpreting the verse. All the scholars have translated the 3rd and 4th (controversial *Pādas* as considered by me) as—

"Like the lightning and Airāvata, (the tusker of Indra) riding on the cloud of the Rainy Season". I have however, rendered it as under—

Like the lightning and cloud (Airāvata) revelling (in conjugal felicity) on the firmament of the Rainy Season.

I have construed '*Payovāha*' as sky and 'Airāvata' as cloud. I have justified my point on the internal evidence of allusions elucidated by Kālidāsa in *Raghuvaṁśa* (IV-29) (XII-5), *Meghadūta* (I-41, 2) and (II-1, 55) etc. and *Pratījñāyaugandharāyyaṇa* (Act-III), *Kumārasambhava* (Canto IV verse 33). Even Kālidāsa (*Raghuvuṁśa* XII-5) has taken 'Indra' to be a synonym of cloud.

Hence '*Abhramātaṅga*' Indra or Airāvata as cloud revelling in conjugal felicity (*Saha meghena taḍit pralīyate*) with lightning must saunter about on the firmament in line with the simile sponsored by Kālidāsa in the present verse whereby he takes Sudakṣiṇā and Dilīpa revelling in bliss of their marital communion chasing the advent of progeny and

marching off for the hermitage of Vasīṣṭha—having mounted on a—common chariot. No cloud rains and becomes productive unless and untill it is associated by lightning in the Rainy Season even as no man becomes a progenitor unless and untill united with a spouse in the same season.

CS-21

महर्षिवाल्मीकि-पाणिन्योः पौर्वापर्यम्

डॉ० जयमन्त मिश्र, काठमाण्डू (नेपाल)

१. आदिकाव्यरामायणस्य साक्ष्येण श्रीरामचन्द्रस्य जीवनलीला-वेलायां वाल्मीकेर्विद्यमानत्वम्, तदानीमेव रामायण-विरचनं च ।

२. पौराणिक सिद्धान्तेन त्रेतान्ते रामायणस्य रचना ।

३. रामायणे पाणिनेरनिर्देशात् अपाणिनीयप्रयोगबाहुल्याच्च महर्षिवाल्मीकिः पाणिनेः पूर्ववर्ती ।

४. रामायणे संकेतितेषु नवसु व्याकरणेषु पाणिनीयव्याकरणस्याग्रहणम् । ब्रह्म-बृहस्पतीन्द्रभरद्वाज-महेश्वर-गार्ग्य-गालव-काश्यप-गौतम-व्याकरणानामेव प्रायो रामायणे नवभिर्व्याकरणैः सूचनम् ।

५. पाणिनीयाष्टके वासुदेवार्जुन-वैशम्पायन-शौनक-कुन्ति-कुरु-पाराशर्यादिनाम्नां निर्देशेन महाभारतकालात् पाणिनेः परवर्तित्वम् ।

६. वासुदेवार्जुनादिनाम्नां च रामायणेऽनुल्लेखात् रामायण-घटनायाश्च महाभारते समुल्लेखात् महाभारतात् रामायणस्यअतिप्रचीनत्वम् । अतः पाणिनेः समयात् महर्षिवाल्मीकेरतिपूर्ववर्तित्वम् ।

CS-22

अभिनव गुप्तस्य सरस्वती तत्वम् एवं मम्मटे तत्प्रभावः

डा० कैलासपति त्रिपाठी, भागलपुर (बिहार)

तत्र भवद्भिरभिनवगुप्तपादैः लोचनस्याद्ये मङ्गलश्लोके कविसहृदयनिरूपणीयस्य सरस्वती-तत्त्वस्य श्लाघ्यता अथ च तत् कारणव्रजस्य सम्बन्धे कतिचन सङ्केताः

प्रास्ताविषत । लोकप्रसिद्धवस्तुविजातीयस्य अपूर्वस्य सरस्वतीतत्त्वस्य त्रीणि कारणानि-तत्र सङ्केतितानि, तानि च सन्ति नासतः-प्रख्या, उपाख्या एवं तयोः प्रसरः ।

प्रख्या ग्रावप्रख्यं पाषाणतुल्यं निसर्गतोनीरसं जगत् स्वाद्भुतशक्ति सम्भारैरन्यथेव सृष्ट्वा विस्तारयति ।

उपाख्या—वस्तुतत्त्वोपस्थापन कौशलम् । एतेन खलु "पुण्यविशेषेण कविर्वर्ण्यमानं सारमति-साखत्करोति ।

प्रख्योपाख्ययो : प्रसरः— प्रख्योपाख्याभ्यां सम्पादिते कर्मणि सहृदयहृदयग्राह्यता-नुकूलां भासनशक्ति समुत्पादयति ।

मम्मटेऽपि शक्तिनिपुणाताऽभ्यासरूपाणि त्रीणि कारणानि दृष्टिपदवीमधिरोहन्ति । तत्रभिनवगुप्तस्य प्रख्यया शक्तिः, उपाख्यया-निपुणता एवं तयोः प्रसरेणाभ्यासः आंञ्जस्येन सन्तुलयितुं शक्याः ।

काव्यप्रकाशे कविभारतीनिरूपणप्रस्तावे नियतिप्रणीतवस्तुजातस्य यथा ऽसारता इङ्गिता एवं भारतीतत्त्वस्य सरस्वतीत्त्वस्य वा नियतिकृतनियमराहित्यं ह्लादैकमयत्वं नवरस-रुचिरत्वं प्रत्यपीपदत् तथालोचनेऽपि ग्रावप्रख्यस्य जगतः शुष्कता एवं काव्यस्य रसनिर्भरत्वं स्फुटं विलोकनीये ।

CS-23

VĀMANA'S CONCEPT OF LAKSITAŚLĪLAPADA

Km. K.A. Kulkarny, Bombay

In Sanskrit literature *Aślīlatva* or obscenity may occur only in 'Duṣṭakāvya'. Sanskrit rhetoricians have rooted out every possibility of any indecent topic, as a part of life, being the subject matter of a literary work. An attempt has been made in this paper to show that in the writings of some of the rhetoricians and in Vāmana's concept of *Lakṣiaślīlapada* there is basically some provision for the depiction of such realistic obscenity. But the Sanskrit rhetorics, where like Sanskrit literature has an idealistic approach, have cleverly avoided the possibility of such a depiction. How ?—This also has been examined critically with suitable illustrations.

CS-24

A REMARK OF VIDŪṢAKA IN CONSIDERATION OF 'LAJJĀKARAM TU YAT' ON THE STAGE

Km. K.A. Kulkarny, Bombay

Vidūṣaka's remark, *Kathamihaiva yuṣmākamastamitaḥ Sūryaḥ* in 'Vikramorvasīyam' suggests that Urvaśi and Pururava have started acting objectionably ignoring the presence of *Vidūṣaka* and *Citralekha*. An attempt has been done here to justify Urvaśī's *Purobhāgitva* thereof, in the light of some passages from 'Bharata's *Nāṭyaśāstra* and also otherwise.

CS-25

संस्कृत साहित्य में लोकजीवन

रामकृष्ण सराफ, भोपाल (म० प्र०)

संस्कृत साहित्य के सम्बन्ध में प्रायः यह धारणा बनी हुई है कि उसमें संस्कृत कवियों के द्वारा अपने आश्रयदाता राजा-महाराजाओं के वैभवपूर्ण जीवन का, उनके भव्य राजदरबारों का अथवा विलासपूर्ण प्रासादों का वर्णन किया गया है। किन्तु यह धारणा भ्रान्त एवं निराधार है। इसका ज्ञान संस्कृत वाङ्मय के अध्ययन के पश्चात् ही होता है। संस्कृत-कवि अपने आश्रयदाता नरेश की वृत्तियों को तुष्ट करने में अपना अभीष्ट नहीं मानता। संस्कृत में ऐसे निर्भीक कवि मिलते हैं जिन्होंने अपने आश्रयदाता को केवल प्रसन्न करने के लिए अपनी स्वतन्त्र चेतना को कभी नहीं बेचा। संस्कृत-कवि यदि अपने नायक-राजाओं के वैभव एवं पराक्रमपूर्ण जीवन का वर्णन प्रस्तुत करता है तो वह उसकी अथवा उसके वंश के राजाओं की चारित्रिक अथवा अन्य दुर्बलताओं का उद्घाटन करने में भी नहीं हिचकता। महाकवि कालिदासकृत रघुवंश में ऐसा ही निर्भीकतापूर्ण वर्णन मिलता है।

संस्कृत के कवि का दृष्टिकोण सदा व्यापक एवं उदार रहा है। राजप्रासाद के वर्णन के साथ ही लोक-जीवन की अभिव्यक्ति भी उसकी कृतियों में मिलती है। सामान्य जन की व्यथा-वेदना का चित्रण भी संस्कृतवाङ्मय में मिलता है। प्रकृति के तन्मयता पूर्ण चित्रण में भी संस्कृत कवि ने अपनी अभिरुचि प्रदर्शित की है। लोकजीवन के चित्रण की प्रवृत्ति हमें लौकिक वाङ्मय में तो मिलती ही है वैदिक वाङ्मय में भी मिलती है जहाँ ऋषि ने सामान्य जन के सुख दुःख की बात कही है। आर्षवाङ्मय में तो जनजीवन और वनजीवन का प्रभूत चित्रण हुआ है। लौकिकवाङ्मय की सभी विधाओं में लोक जीवन की अभिव्याक्ति हुई है। महाकाव्य, खण्डकाव्य, गद्यसाहित्य, कथावाङ्मय, रूपकसाहित्य—सभी में लोकजीवन चित्रित हुआ है, भले ही शैली प्रत्येक की अपनी अपनी हो।

CS-26

THE TERM : SĀHITYA AND ITS OBJECTIVITY

Dr. G. Marulasiddaiah, Mysore

The term 'Sāhitya' refers to functioning of the word and its meaning or the 'Śabdavṛtti'. Mere mechanical 'Sāhitatva' of both, called otherwise 'Sāhitya', constitutes a 'Kāvya'. Hence, 'Sahitatva' of both in action is intended to be 'यथा व्यापारवत् सहितत्वम्'. This can be the correct understanding. In other words an objective approach of words with their respective meaning is desirable to arrive at variety of meaning. Hence, there ought to be an objectivity, not formality, of words with their senses. Because, this function is mostly mental, the objectivity applied by all the three 'Vṛttis' is not noticed by all including our poetic theories.

'Sāhitya' according to Bharata is his 'Nirukta' (N.S. 6-14), Bhāmaha's 'Sahitau' (K.A. 1-16) is word-meaning synthesis in active operation. Vāmana's thought provoking word 'Rīti' is comprehensive. Viśvanātha's view that this 'Guṇa' is to be taken figuratively is significant गुणाभिव्यञ्जकशब्दार्थयो: उपचार: (SD.1-3). Vāmana's distinction of meanings as 'Vyakta', 'Śūkshma', 'Bhāvya', 'Vāsanīya' is noteworthy. From Ānanda to Jagannātha emphasis is laid not on the function of Śabdārtha but on their fruit. Throughout the 'Kāvyamīmāṁsā', it is not mere 'Sahitatva', but their objectivity that is emphasised though no one except Bhāmaha reveals it by special mention. Hence, this view, though not an innovation, is just a revelation. This objective approach is there whenever the theory of word and meaning is resorted to including even the 'Sphoṭa'. This may be extended even to symbolisation and gesticulation etc. The three "Vṛttis" (vide the writer's article on साहित्यसारस्यम् [Ṛsikaḷpanyāsa, pp 1-2 (1971)(Section 4) and any other way or means of meaning must always have this objectivity for eking respective meanings and mere subjective mingling of the word with its meaning is just a formality if not a myth.

CS-27

THE HEROINES OF KĀLIDASĀ

Prof. Miss V.R. Lele, Sangamner (Maharashtra)

I Kālidāsa has heroines only

Ruskin said of Shakespeare that he has no heroes, he has only heroines. That remark is applicable in the case of Kālidāsa also. So

also says Arther W. Ryder-"His women appeal more strongly than his men."

II Reasons for it.

(1) The theme of Kālidāsa's works :

As Ryder himself points out, love is the pervading emotion in all the works of Kālidāsa. And love can pervade the heart and life of a woman more fully than that of a man. For when a woman loves, she loves fully; when she dedicates, she dedicates, everything keeping back nothing, for herself; when she devotes she devotes whole-heartedly and her own heart is lost to her. On the contrary love is one of the important factors which make man's life pleasant and happy. As such union and separation cannot be the extremes of his joy or sorrow respectively.

(2) Kālidāsa has taken special care, has used his wholeskill in depicting his heroines in such a way that we have to accept that Kālidāsa alone knew the secret of female heart.

III The Scope and extent of the topic

I have chosen for the present discussion 3 main heroines of his dramas-Mālavikā, Urvaśī and Śakuntalā. All these three dramas deal with the theme of love. But gradually the nature and concept of love becomes more and more elevated and sublime and so also the character of the three heroines become more and more dignified.

IV Character of Mālavikā

As a whole Mālavikā stands before us as a beautiful maiden, skillful dancer, emotional beloved, meek woman and good friend having nothing extra-ordinary in her except her extra-ordinary beauty.

V A few Striking Points

(1) Why Mālavikā started loving the king is not fully explained. That she was betrothed to him by her brother is not a convincing reason. (2) Not even in her monologue does she speak about the past events.

These deficiencies do show the apprenticeship of Kālidāsa in the field of drama-writing.

VI Character of Urvaśī

Kālidāsa's Urvaśī stands before us as a charming lady. She has power to seduce the males. She is bold enough to make active advances in love affairs. But her love for the king is true and ardent. Yet as a beloved she loses the charm as she lacks the tremor of blush and coyness caused by innocence. Still at the end of the drama she reaches the

height, though not of an ideal Indian woman, yet of a genuine Indian wife at least.

VII Character of Śakuntalā

(1) Unlike all other heroines of Sanskrit Literature she is the only one who develops and that too before our eyes. We find the full blooming of this flower. A maiden Śakuntalā, a love-sick Śakuntalā, Śakuntalā on the verge of maiden-life and wife-life, humiliated and lustrous Śakuntalā, and lastly hermit Śhakuntalā.

(2) Kālidāsa's Śakuntalā is far different from that of Mahābhārata. Kālidasa has raised her to such an elevated plane that she has remained the most loving and agreeable heroine in the literature of the world.

VIII The Most Controversial Point

Why Śakuntalā, though 'मूर्तिमती सत्क्रिया' undergo such severe punishment and shameful humiliation ?

IX Worth-noticing-answer

Prof. R.P. Kangale and Prof. K.N. Vatave say that it is due to fate ! They have shown how Kālidāsa is inclining towords 'Destiny' more in his subsequent dramas.

The view requires more explanation. The curse of Durvāsas is not only the outcome of fate. It has its seed in human nature. (of अनिह्यत्यत्वात् तु चित्तानां प्रीतिल्पेऽपि भिद्यते, रामायण 4.31.7)

Even if Dushyanta had accepted Śakuntalā what certainty was there that he would have remained loyal to her love all the while ? She might have become one of the Hansapadikās in his harem and the concept of love in Kālidāsa's mind would have lost its meaning at all. That's why Dushyanta and Śakuntalā had to pay such a heavy price for such a costly thing like love. There too, Śakuntalā had to suffer more. For she was a woman. A woman is expected to have more control and balance : Though quite innocently and ignorantly, yet she lost it and she lost everything. And as nature knows no forgiving she had to undergo the punishment ! And it only after expiating her so-called 'sin' that she could regain her 'Lost Paradise' never to lose it again.

X To sum up

Kālidāsa started with सुन्दर in Mālavikā, added सत्य in Urvaśī and finished his Śakuntalā with शिव at top, and thus made the triad सत्यं, शिवं, सुन्दरम् complete in the character of Śakuntalā.

CS-28

KṢEMENDRA—THE KASHMIRIAN POET OF THE 11TH CENTURY A.D.

Dr. Umarani Chakravarty, Shillong (Assam)

Kṣemendra was born towards the end of the 10th century A.D. in a well-to-do cultured family of Kashmir. He got all the scopes to develop the inner faculties of his mind. He started his poetic life by composing the epitomes of the three ancient classics—the Bṛhatkathāmañjarī, the Bharatamañjarī and the Rāmāyaṇamañjarī. The immoral and corrupt practices prevalent in each and every branch of society, the administrative body etc. of the then Kashmir shocked the idealist poet very much. He vehemently criticised them in his four satirical compositions—Narmamālā, Deśopadeśa, Samayamātṛkā and Kalāvilāsa. His criticisms did not help in any way. He advised his countrymen in his four didactic compositions—Sevyasevakopadeśa, Darpadalana, Cārucarcyā and Caturvargasamghāta. They also yielded no result. In his Bodhisattvāvadānakalpalatā he narrated the noble and illustrious story of Lord Buddha. But Buddha's noble story also failed to bring any change in the minds of the immoral people. He retired in the peak of the Himalayas. The Vaiṣṇava religion enlightened him with the knowledge of the three constituent elements of the universe, the three *guṇas*—the *Sattva*, the *Rajas* and the *Tamas* which function in a logical process behind all the good and evil. He was consoled to learn the cause of his life-long frustrations. He resorted to Vaiṣṇavism. He paid his obeisance to Lord Viṣṇu by composing the Daśāvatāracarita. The idealist optimist poet died with the hope that righteousness will be reinstalled by the advent of the *Kalki-avatāra*.

CS-29

SIGNIFICANCE OF JAGANNĀTHA'S DEFINITION OF LITERATURE

Neepa Goswami, Asansol (W.B.)

The definition of literature is a common topic of works on literary criticism in ancient India. From Daṇḍin onwards, many critics tried to define literature in their respective ways, notwithstanding the fact that it is hard to define literature, appeal of which varies from person to person according to the literary taste of individuals. It is not, therefore, strange that no single definition of any critic was allowed to go uncriticized by a later writer who maintained his own line of approach on the question. It is noteworthy that Jagannātha, the last of the greatest *alaṃkārikas*,

deviated from the stereotyped way of defining *Kāvya*, which, according to him, was nothing but 'words conveying charming ideas' (*Ramaṇīyārthapratipādakaḥ Śabdaḥ*). Jagannātha does not say what makes an idea charming. Though the idea of *rasa* was no doubt uppermost in his mind, he does not mention that too in his definition of *Kāvya*. We can recall Māgha who says *'kṣane kṣane yan navatām upaiti tad eva rūpam ramaṇīyatāyāḥ*. But who can say what factors would produce *ramaṇīyatā* or charmingness ? Jagannātha realized this truth and left it to his reader to appreciate *ramaṇīyatā* in his own way. The definition is, thus, very comprehensive and does neither reject nor confirm any of the earlier definitions exclusively. Whether we justify this definition or not, Jagannātha's skilful treatment of the topic must be appreciated.

CS-30

NOTE ON THE TYPES OF STOTRAS IN SANSKRIT

Dr. C.L. Prabhakar, Bangalore

Stotras are available separately written and also as forming part of the texts written in Sanskrit. *Stotra* is a praise and a form of worship. *Stotras* aims at fetching merit and it helps to ward off sins too. *Stotras* are basically connected with religion. Language and style become only a secondary consideration in respect of *stotras*. However, certain *stotra-makers* achieved excellence both in the heights of literary merit and religious distinction. They had several standards before them in compositions. Those intentions are discernible in the respective *stotras* composed by them. Necessarily the titles of the *stotras* form index of the aim of compositions. The paper mentions the variety of ways in adopting the title for the compositions and discusses the propriety of many of them based on the content of the respective *stotras*. A classification of certain *stotras* is also attempted in the paper eventhough it was never claimed as exhaustive.

CS-31

भरत एवं दण्डी के मध्य साहित्य शास्त्र की परम्परा

डॉ० ब्रह्ममित्र अवस्थी, इलाहाबाद

भारतीय साहित्य शास्त्र के इतिहास में आचार्य भरत कृत नाट्य शास्त्र अपने रचना काल से आज तक समान रूप से महत्त्वपूर्ण रहा है। उसे आकर ग्रन्थ के रूप में प्रतिष्ठा

प्राप्त है, जो भरत से पूर्व उस शास्त्र के सर्वाङ्गीण विकास की सूचना देता है। यद्यपि उसमें अलङ्कारों का विवेचन अधिक विस्तृत नहीं है किन्तु जितना है उससे यह विश्वास करने में कोई हिचक नहीं होगी की अलङ्कार-सौन्दर्य का पूर्ण ज्ञान आचार्यों को रहा है।

आचार्य दण्डी अथवा भामह, इनमें चाहे जिसे पूर्ववर्त्ती माना जाये, से पूर्व हमें इस शास्त्र के कोई ग्रन्थ नहीं मिलते। इतना ही नहीं, भामह और दण्डी को बहुधा इस शास्त्र का आदि आचार्य भी कह दिया गया है। किन्तु हमें भामह के काव्यालङ्कार तथा उद्भट के काव्यलङ्कारसारसंग्रह आदि ग्रन्थों में कुछ आचार्यों के नामों का संकेत एवं इस शास्त्र की विस्तृत परम्परा की सूचना प्राप्त होती है। इसी सूचना के आधार पर प्रस्तुत निबन्ध में साहित्य शास्त्र के ईसा पूर्व द्वितीय शती से ईशोत्तर सप्तमशती के मध्यवर्त्ती अन्धकार पूर्ण काल में आचार्यों की स्थिर परम्परा को खोजने का प्रयास किया गया है।

CS-32

POET GOVARDHANĀCĀRYA AND HIS ASSOCIATION WITH KING LAKṢMAṆASENA

Dr. Prasanta Kumar Dasgupta, Durgapur (W.B.).

Govardhanācārya, famous author of *Āryāsaptaśatī* was believed to be the poet associated with the court of Lakṣmaṇasena, the king of Bengal during twelfth century A.D. But this belief was challenged by some scholars with the claim that Govardhanācārya 'did not adorn the court of Lakṣmaṇasena', and that his patron was not Lakṣmaṇasena but Pravarasena, who is reputed as the author of *Setubandhakāvyam.*

In this paper this new claim has been considered, and studied and then has been refuted after collating all the available information.

CS-33

सुरथचरित का कथास्रोत

श्री सतीशचन्द्र झा, मुजफ्फरपुर (बिहार)

स्वारोचिष मन्वन्तर में प्रादुर्भूत राजा सुरथ और समाधि वैश्य की जीवन-कथा का, मुख्यरूप से तीन पुराणों में—ब्रह्मवैवर्त, मार्कण्डेय एवं देवीभागवतपुराणों में — वर्णन आता है। सुरथ और समाधि की कथा पर आश्रित सुरथचरित महाकाव्य की कथा के प्रेरणास्रोत ये ही तीनों पुराण हैं किन्तु इन तीनों में मुख्य रूप से किस पुराण की कथा को महाकवि ने उपजीव्य बनाया है, यह विचिन्तनीय है। सुरथचरित के सम्पादक ने इस महाकाव्य का मुख्य आधार मार्कण्डेय पुराण को बतलाया है, ऐसा ही मत कुछ अन्य लोगों

का भी है। किन्तु इनसे हमारी सहमति नहीं है। इस निबन्ध में यह सिद्ध किया गया है कि इसका मुख्य आधार देवीभागवत है। इस स्थापना के आधार-रूप हैं वे कतिपय तर्क जिनका उल्लेख इस निबन्ध में है। ब्रह्मवैवर्तपुराण में यह कथा एक तो अत्यन्त संक्षिप्त है और साथ ही इसमें सुरथ और समाधि के चरित्रों पर पर्याप्त प्रकाश भी नहीं डाला गया है। मार्कण्डेय पुराण में सुरथ और समाधि के देवी से वर प्राप्त करने के बाद की कोई कथा नहीं है जबकि सुरथचरित में छह सर्गों में यह कथा वर्णित है, अतः मार्कण्डेयपुराण भी इसका मुख्य आधार नहीं है। देवीभागवत की कथा से महाकाव्य की कथा का पूर्ण साम्य है क्योंकि इसमें सुरथ और समाधि की सम्पूर्ण जीवन-कथा का विस्तृत रूप से वर्णन है। इसमें इस कथा का अपना अलग अक्षुण्ण अस्तित्व है जब कि मार्कण्डेयपुराण में देवी के चरित्र-त्रय की कथा ही प्रधान हो गयी है और सुरथ-समाधि की कथा गौण। सुरथ-चरित महाकाव्य में चरित्र-त्रय की कथा ही प्रधान हो गई है और सुरथसमाधि की कथा गौण। सुरथचरित महाकाव्य में चरित्र-त्रय की कथा आनुषङ्गिक रूप से चर्चित है जब कि सुरथ एवं समाधि की कथा इसका प्रधान प्रतिपाद्य है। इस अंश में भी यह देवीभागवत पर ही पूर्णतया आश्रित है। महाकाव्य के अन्य कथांश भी देवीभागवत पर ही आधारित हैं जिससे यह स्पष्ट होता है कि देवीभागवत ही इस महाकाव्य का उपजीव्य ग्रन्थ है।

CS-34

SOCIO-POLITICAL PERSPECTIVE IN CAITANYĀITE BIOGRAPHIES

Sri Manabendu Banerjee, Calcutta

To have an idea of the social, political and religious life of Bengal during the period of Caitanya (1486-1533 A.D.), our main sources of information are some of the biographies, written on his life by his companions and followers among whom Murāri Gupta, Kavikarṇapūra and Vṛndāvanadāsa are prominent. Murāri Gupta was the author of 'Śrī Kṛṣṇa-Caitanya-Caritāmṛtam' written in Sanskrit; Kavikarṇapūra wrote two Sanskrit works on Caitanya, the first being a Kāvya known as 'Caitanyacaritāmṛtam' comprising twenty cantos and the other is 'Caitanya Candrodaya', a drama in ten acts. Vṛndāvanadāsa composed the 'Caitanyabhāgavata', the first Bengali biography on Caitanya. Though diffused with panegyrical verses and devoted to establishing Caitanya as the highest and ultimate object of worship, occasional flashes of socio-political life of contemporary Bengal can be met within these works.

Bengal, during Caitanya's advent experienced a lamentable deterioration of religious life and ideals due to the tyranny of Muslim rulers, accompanied by the oppression of orthodox Brāhmaṇas with their conservative outlook and despotic spirit. Amidst such confused conditions

Caitanya enacted the role of a religious reformer. The 16th century Bengali social and relgious life as well as the character of Bengali home, depicted in the biographies, were in many respects similar to those of their modern counterparts excepting the changes introduced by Western influence. Religion had a greater part in man's life. Kīrtana or songs in praise of Kṛṣṇa being the foremost of the auspicious performances. Stray references to the picture of the caste-ideas, condition of the middle-class people and people of the poorer professions can also be discerned from the biographical works.

It should be remembered that the biographers were more prone to deal with the greatness, superhumanity and absolute finality of Caitanya than to depict the political and socio-religious pictures of Bengal. But the documents unconsciously referred to by them are not negligible.

CS-35

"PRATIBHĀ" IN THE CONTEXT OF AESTHETICS

Dr. R.S. Jaitly, Jaipur

The role of *pratibhā* is of great importance. It is really a big furnace in which experiences, observations and impressions of various kinds are absorbed and refashioned into new objects of pure delight. It is an essential trait of a poet. Basically it is his experiencing, transforming and creative faculty.

Our āchāryas like Bhāmaha, Bhaṭṭa, Tauta, Ānandavardhana, Abhinavagupta, Rājaśekhara, Kuntaka, and Mahima Bhaṭṭa define *pratibhā* minutely.

It is the rarest gift of a poet, his innate faculty (*naisargikī*), the very seed of poetry (*kavitvavījam*). It is competent poetic expression whereby a poet brings the various meanings together and enriches the communicative content of language. It includes within its ambit imagination (*navanavonmeṣa*), intuition (*vāsanāsahakṛta-prātibhā-janan*), creative inspiration (*kārayitri pratibhā*), aesthetic sensibility (*bhāvayitrī pratibhā*) and poetic beauty (*Rasāvāśviśadya saundarya*).

Abhinava is first to discuss *pratibhā* in detaill and establish it on the sound philosophical footing. But the layer of its metaphysical overtones is so thicker and the paint so darker that instead of being an asset, it has become a hinderance to readers in general. Prior to Abhinava this was not the case.

The two fold aspect of *pratibhā* i.e. the receptive and creative, has very clearly been emphasized by grammarians, philosophers and poeticists. The first aspect of *pratibhā* brings before the mind's eye of the poet all that is necessary for the poetic production viz. the set of words, complete meaning, symbolization and the method of presentation. This is virtually an unaquired knowledge. It is the power of the mind to know the subtle that cannot be perceived through senses. This is the power that makes the poet able to know the unsensed and untaught things and thus completely equips him for the next stage i.e. *Sṛṣṭipakṣa*—the creative stage. The receptive aspect of *pratibhā* (*darśana*) is, no doubt very significant, but if it is devoid of its creative aspect (*varṇana*), it becomes meaningless for the poet. Vision and creation both combined make a poet.

To achieve *varṇana* poets take help from *alaṅkāra*, *guṇa*, rīti, and *dhvani* which are nothing but different faces of imaginative expressions of which each one presents infinite variety.

CS–36

द्रोणपुत्रस्य 'मणि'-कथा

विजया देशमुख, पुणे

महाभारते नैकाः कथा विद्यन्ते । तासु प्रामुख्येन यासां समावेशो भवति तासु एका द्रोणपुत्रस्य 'मणि'-कथा ।

द्रोणपुत्रस्य शिरसि वर्तमानः 'मणिः' महाभारतस्य वाचकानां जिज्ञासायाः विषयः । परं यदा कोऽपि महाभारते विद्यमाना एताः कथा मूलतः अधिगच्छति तदा 'मणि' विषयकं न किञ्चिदपि नैश्चित्येन अवाप्नोति । किं बहुना, मनसि वर्तमानं विचारसंकरम् अधिकमेव वर्धयति ।

द्रौपदी यम् 'सहजो मणिः' इति उल्लेखयति सः अयं 'मणिः' शरीरभूतस्य मांसस्य एव अंशः आसीत् उत नागमणिसदृशं अङ्गभूतं तेजस्वि रत्नम् आसीत् इति न स्पष्टम् ।

एकस्य शिरसि वर्तमानम् इमं 'मणिं' छित्वा, दूरीकृत्वा वा अपरः धारयितुं शक्नोति न वा इत्यपि प्रश्नः ।

द्रोणपुत्रस्य 'मणिः' दिव्यः आसीत् । तस्य 'दिव्यत्वम्' तस्य 'रहसि' एव विद्यते । न ज्ञायते तस्य निश्चितम् रूपम् महाभारतम् अधिकृत्य ।

कदाचित् महर्षेः व्यासस्य अपि मनसि न स्यात् अयं 'मणिः' द्रोणपुत्रस्य शब्द-चित्रचित्रणप्रसङ्गे । यदा कथौघात् तस्य मृत्युसमयः संजातः तदा व्यासस्य प्रतिभया मणि-कथा निर्मिता स्यात् इति उक्तं चेत् तर्हि नापराधः भवेत् ।

व्यासस्य मनसि अपि न मणि-विषयकः सुस्पष्टः सुसङ्गतः विचारः। अन्यथा कथानिरूपणे परस्पर-विसङ्गतिः न संभूता स्यात्। यदि तस्य विस्तृतं वर्णनं वर्जयित्वा केवलं द्रोणपुत्रस्य मृत्युहेतोः सः मणिः इति वर्णितं स्यात्। तर्हि कदाचित् नापतिता स्यात् एतादृशी आपत्तिः।

सः मणिः 'सहजो' अभूत् न वा इत्यपि आशङ्कास्थानम्। यतः यमाबध्य ··· इ. उच्यमानः अश्वत्थामा, बाल्ये क्षुधाव्याकुलिता दुग्धम् याचयति ?

इत्थम्, असमर्था महाभारतकथा द्रोणपुत्रस्य मणिविषयिकां जिज्ञासापूर्ति सम्यक्तया कर्तुम्।

CS-37

'मेघदूत' के प्रथम श्लोक की प्रत्यालोचना

श्री सुन्दरलाल त्रिपाठी, कलकत्ता

शोधकर्ता ने 'मेघदूत' के प्रथम श्लोक की आवृत्ति के सहित प्राचीन एवं अर्वाचीन मीमांसकों में से परमार्थचिह्न वल्लभदेव, दक्षिणावर्तनाथ, कोलाचल मल्लिनाथ सूरि, सारोद्धारिणी टीका, भरत मल्लिक, अर्ली यूरोपियन ट्रेवेलर, गोपाल रघुनाथनन्दर्गिकर, होरेस हेमेन विल्सन, अनन्त सदाशिव अल्तेकर तथा महामहोपाध्यायवासुदेव विष्णु मिराशी के द्वारा विवेचित सम्बद्ध अंशों की प्रत्यालोचना की है।

लेखक की निम्न अवधारणाएं हैं—

वल्लभदेव ने 'चित्रकूटाचल तपोवन' प्रयोग के द्वारा यह इंगित प्रदान किया है कि रामगिरि चित्रकूट पर्वत के वनराजिमय प्रशस्त अञ्चल में अवस्थित है। 'रामाद्रि', 'जनकतनयास्नानपुण्योदक', 'कुमारसम्भव' के एक श्लोकांश–यदध्यासितमर्हद्भिस्तद्धि तीर्थं प्रवक्षते', 'राघवसन्निधानेऽपि सीतायाः प्रशंसा' इत्यादि व्यवहार के कारण प्रतीति के अनुसार वल्लभदेव का मत है कि दण्डकारण्य से सम्बद्ध चित्रकूट अञ्चल के अन्तर्गत रामगिरि-पर्वत-परिसर में यक्ष ने आश्रमों के निर्माण के सहित वासपूर्वक अपनी अवधि व्यतीत की थी; वह भरत-मिलन का चित्रकूट नहीं है। तथापि उनकी स्पष्ट धारणा है कि रामगिरि चित्रकूट के अन्तर्गत है। वे परिभ्रान्त प्रतीत नहीं होते।

दक्षिणावर्तनाथ ने रामगिरि को 'देवभूमि' की आख्या प्रदान करके यह मनोभाव व्यक्त किया है कि राम के वनवास-निवास के कारण रामगिरि अर्थात् चित्रकूट अञ्चल पवित्र हो गया है। अतएव निष्कर्ष साधित है कि उनके अनुसार रामगिरि दण्डक के अन्तर्गत है।

मल्लिनाथ की सञ्जीवनी टीका में प्रतिपादित 'सीतां प्रति रामस्य हनूमत्सन्देशं-मनसि निधाय' इत्यादि विवेचना का अर्थ ही यह हुआ कि सीताहरण से सम्बद्ध

परिव्याप्त अञ्चल में रामगिरि है। मल्लिनाथ ने परिभ्रान्त प्रख्यापन नहीं किया है कि रामगिरि चित्रकूट के अन्तर्गत है।

मल्लिनाथ की धारणा अप्रामाणिक है कि 'स्निग्धच्छायातरू' नमेरु वृक्ष हैं। नमेरु का अर्थ है—सुरपुन्नाग; रुद्राक्ष। वह हिमाद्रि में उत्पन्न होता है। कालिदास ने 'कुमारसम्भव', 'रघुवंश' इत्यादि में हिमालय में ही उसका अस्तित्व व्यक्त किया है।

स्थिरदेव तथा सारोद्धारिणी टीका के द्वारा स्पष्टतम रूप से परिभाषित है कि रामगिरि दण्डकारण्य के अन्तर्गत है।

भरत मल्लिक ने रामगिरि की भौगोलिक विवेचना मुकुर-दर्शन के प्रतिफल के समान विश्लेषित की है। उनके अवधारण के अनुसार दक्षिण का प्रत्यन्त पर्वत रामगिरि है। वह रामगिरि नाम से ही प्रसिद्ध है।

यद्यपि आरम्भिक विदेशी पर्यटक ने नागपुर के निकट स्थित रामटेक के अपनी यात्रा के विवरण में अधिकांश अनर्गल, अज्ञ कथाएं लिखी हैं; तथापि प्रतीत होता है कि वे कथाएं ही रामगिरि की भौगोलिक स्थिति की प्रवर्तिका हो गईं। विदेशी पर्यटक का विवरण कदापि ग्रहण के योग्य नहीं है।

गोपाल रघुनाथ नन्दर्गिकर, हौरेस हेमैन विल्सन, अनन्त सदाशिव अल्तेकर तथा महामहोपाध्याय वासुदेव विष्णु मिराशी ने विदेशी यात्री तथा रामचन्द्र यादव के रामटेक में स्थित शिलालेख के कारण अनुमान किया है कि रामटेक ही रामगिरि है। मिराशी महोदय ने इस विषय में जैन ग्रन्थ 'पउमचरिउ' का भी आश्रय ग्रहण किया है। परन्तु यह समस्या अद्यावधि मतवैपरीत्यमय है।

महाकाव्य के अरण्यकाण्ड तथा 'रघुवंश' के तेरहवें सर्ग में दण्डक परिसर में भी चित्रकूट अञ्चल के अवस्थान की चर्चा है। दण्डकारण्य में, ओड़िशा के कोरापुटमण्डल में, रामगिरि नामक एक प्रत्यन्त पर्वत है। गवेषक की अवधारणा के अनुसार वही 'मेघदूत'-वर्णित वास्तविक रामगिरि है।

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LAṄKĀ OF THE CLASSICAL INDIAN WRITERS

Dr. C.E. Godakumbura, Ceylon

The island of Ceylon is located in such a position in relation to the mainland of India, with also narrow bits of land jutting out on each side, connected by a sand belt in the shallow waters, that it has been conveniently taken in modern times to be the capital of Rāvaṇa of the Rāmāyaṇa, and this notwithstanding the fact that Laṅkā was only a walled city in the epic. The identification has been so much accepted without question

that a distinguished writer on the Buddhist and Hindu art and architecture of India, writing on the sculptures of Ellūrā speaks of "the Singhalese giant Rāvaṇa." Thus there is justification to re-open this subject, particularly after the present writer's study of various versions of the Rāmāyaṇa story in the course of his editing and translating of Kumāradāsa's Jānakīharaṇa.

The European names 'Ceylan'or or 'Ceylon' are derived from the Sanskrit *Simhala-dvīpa* or the Pali *Sīhaḷa-dīpa*, and to the classical Sanskrit writers and other writers in Indian languages the country of the Simhalas (*Simhala maṇḍala*) or the Island of the Simhalas (*Simhala-dvīpa*) was quite distinct from the Laṅkā of the Rākshasas.

Two of the dramas on the Rāmāyaṇa story are very clear in distinguishing Laṅkā from the Siṁhala country. In the description of the journey from Laṅkā to Ayodhyā, Murāri in his Anargharāghava (ninth century A D.) brings Rāma's party over Simhala-dvīpa only some long time after they had left Laṅkā. The Rohaṇa mountains are in the Siṁhala Island according to Murāri.

More precise are Rājaśekhara's accounts (9th-10th centuries). In his *Bālarāmāyaṇa* he makes Rāvaṇa descibe the location of Laṅkā to be to the south of Siṁhala. The Lords of Laṅkā and Siṁhala are spoken of separately. The Rohaṇa mountain and the City of Anurādhāpura are in the Siṁhala country. At the contest for the bending of Śiva's bow Rāvaṇa speaks of the Siṁhala King as a different person. In the journey by air, Rāma looks back and points to Laṅkā, as the capital of the new king Vibhīṣaṇa. It is only after the *vimāna* had ascended up to the sky and come down that Vibhīṣaṇa points out Siṁhala-maṇḍala to Sītā.

In his chapter on geography (*Deśa-vibhāga*) of the Kāvyamīmāṁsā also, Rājaśekhara is very clear in distinguishing Laṅkā from Siṁhala. The former is a *Rājadhānī*, the latter is a *janapada*.

We might also examine further instances where the land of the Siṁhalas occurs in Sanskrit works and in other Indian literature. The heroine of Śrī Harṣa-deva's drāma, Ratnāvalī, is the daughter of a king Vikramabāhu, Lord of Siṁhala. In the Kathāsaritsāgara we read of a king by the name of Vikramāditya marrying the daughter of the king of Siṁhala.

In the Mahārāṣṭrī poem *Līlāvaī* of Koūhala (before 12th century) a king of Simhala-dvīpa by the name of Silāmeho (Śilāmegha) is eulogized. Śilāmegha was the alternative throne-name of Siṁhalese kings from about the eighth century to the twelfth century A.D., the other being Sirisaṅghabodhi. Malik Muhammad, in his Avadhi poem Padumāvatī also speaks of the Siṁhala-dvīpa as the birth place of charming women.

The Bṛhatkathā of Varāhamihira and the Rājataraṅgiṇi of Kalhana also mentions Siṁhala.

The location of Laṅkā of the Jānakīharaṇa of the Siṁhala-kavi Kumāradāsa is somewhat confused. We shall come to it in this paper. It is anyhow not Ceylon which the poet knew well.

I am bringing these literary references to the notice and the attention of colleagues in India, as even in this age of quick travel, and fast communication, very little is known of Ceylon in the mainland, and there may be yet here those who take Ceylon as the home of the Rākshasas of Vālmīki's Rāmāyaṇa. What I would like to point out is that the classical writers of India have not done so. To Pali writers of Ceylon also generally their island was Sihaḷa-dīpa, particularly to the commentators. They speak of the language of the island as Sīhaḷa-dīpa-bhāṣā, or simply Dīpa-bhāṣā. In state documents of Ceylon in the thirteenth century the Island comprising of its three-fold divisions is collectively spoken of as the Tri-Siṁhaḷa, "the three-Siṁhaḷa" countries, and this agrees with the use of the classical Sanskrit writes and other in India who followed them.

The local names in Ceylon, compounds of Rāvaṇa or Sītā, like Uḍu-rāvaṇa or Sītā-eliya, are derived otherwise, and they have no connection with the story of the Rāmāyaṇa. They have been connected with the Rāma legend only in the recent centuries.

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दक्षिण में अगस्त्य-आश्रम की प्रख्यापित भौगोलिक अवस्थिति

श्री सुन्दरलाल त्रिपाठी, कलकत्ता

महामहोपाध्याय श्री वासुदेव विष्णु मिराशी ने अपने ग्रन्थ 'स्टडीज इन इण्डोलॉजी' के प्रथम भाग में 'लोकेशन आफ दि हर्मिटेज़ आफ अगस्त्य इन दि डेकन' शीर्षक एक लेख लिखा है। प्रस्तुत गवेषणा-प्रबन्ध उसकी ही प्रत्यालोचना है। महाकाव्य-रामायण के अनुसार अगस्त्य ने सर्वप्रथम दक्षिण में, दण्डकारण्य में, आश्रमनिर्माणपूर्वक निवास किया था। महामहोपाध्याय ने उक्त आश्रम का ही अनुसन्धान करने की चेष्टा की है।

महामहोपाध्याय की धारणा है कि महाकाव्य में सुतीक्ष्ण-आश्रम का सुनिश्चित भौगोलिक उल्लेख नहीं है अतएव उसके निकट के आश्रमों का अवधारण कठिन है। उनकी प्रतीति के अनुसार 'उत्तररामचरित' इस सम्बन्ध में सहायक है। परन्तु उन्होंने ग्रन्थ में वर्णित वनदेवता वासन्ती तथा आत्रेयी के कथोपकथन अथवा शम्बूक के द्वारा प्रदत्त अगस्त्य-आश्रम के भौगोलिक निर्देश के प्रति चिन्तन नहीं किया। उनकी प्रख्यापना

है कि शम्बूक-आश्रम रामटेक में था। ग्रन्थ में तमसा एवं मुरला नाम्नी नदियों का भी कथोपकथन है—यह कथोपकथन दण्डकारण्य परिसर का है।

तथापि मिराशी महोदय ने अगस्त्य-आश्रम के सम्बन्ध में मुरला को प्रमुखतम सूत्र के समान ग्रहण किया है और उसे अहमदनगर मण्डल में प्रवाहित मुला माना है; साथ ही अभीप्सित मुला तथा प्रवरा के संगम के निकट अगस्त्य-आश्रम की प्रख्यापना की है।

किन्तु प्रस्तुत गवेषक के अनुसार मुरला दण्डकारण्य में प्रवाहिता नदी है, जो मोरल संज्ञा से प्रसिद्ध है। महाकाव्य रामायण तथा 'उत्तररामचरित' में प्रमाण उपलब्ध हैं कि अगस्त्य-आश्रम इन्द्रावती तथा गोदावरी के संगम के निकट जनस्थान में था। गवेषक ने सप्रमाण यही निर्धारित करने का प्रयास किया है।

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रसालङ्कारयोर्भेदनिरूपणम्

डा० ब्रह्मानन्द शर्मा, अजमेर

अभेदवादिनां मतम्-उभयोः सौन्दर्यरूपत्वमित्यभेदः। अभिनवगुप्तपादानां मतम्—उभयोर्भेदः—रसः प्राणरूपः, अलङ्कारश्च बाह्याभरणरूपः। यथा अचेतनं शवशरीरं कुण्डलाद्युपेतमपि न भाति तथा रसाभावेऽलंकाराणामकिञ्चित्कररत्वम्। अभिनवगुप्तसम्मतस्य अस्य मतस्य निराकरणम्-पूर्वविद्यमानप्राणविगमे इव शरीरस्य पूर्वविद्यमानरसापहारे एव शब्दार्थयोः शवशरीरतुल्यत्वात् प्रकृते च रसायोगमात्रदर्शनेन तथात्वाभावान्न हि रसरहितयोः शब्दार्थयोः शवशरीरतुल्यत्वं युक्तम्।

अभिनवगुप्तपादैस्तर्कन्तिरस्योपन्यासः–रसोऽलङ्कार्यः, अलङ्काराश्च तदलङ्करणहेतवः।

अस्य मतस्य निराकरणम्–शब्दार्थयोः रसस्य नियतयोगाभावेन न हि तस्य सर्वत्रालङ्कार्यत्वमिति तदभावेऽपि अलङ्काराधानस्योपपत्तिः।

अस्माकं मतम्-उभयोर्भेदः—सौन्दर्यप्रकारदृष्ट्या भेदः। रसस्य या सौन्दर्यरूपता सा हि वासनात्मतया स्थितस्य रत्यादिस्थायिभावस्य अभिव्यक्तिरूपा अस्ति, न हि तथा अलङ्कारे।

प्रतिपक्षिभिः स्वभावोक्त्यादिष्वलंकारेषु भावसत्त्वसाधनप्रयासः।

अस्य मतस्य निराकरणम्।

रसालङ्कारयोर्व्यापारदृष्ट्याऽपि भेदः।

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एक अप्रकाशित महाकाव्य

नृप-विलास

(एक परिचयात्मक दृष्टि)

डॉ० प्रभाकर शास्त्री, अजमेर (राज०)

महाकवि कालिदास के प्रसिद्ध महाकाव्य कुमारसंभव पर श्री मल्लिनाथ की अपूर्ण टीका (८वें सर्ग से १७वें सर्ग तक) को सर्वप्रथम पूर्णता प्रदान करने वाले श्री सीताराम भट्ट पर्वणीकर का नाम "जयपुर के संस्कृत-साहित्य के इतिहास" में विशेषतः उल्लेखनीय है। इनकी सम्पूर्ण रचनायें ४० के लगभग हैं जिनमें "नृपविलास" एक अप्रकाशित महाकाव्य है। इसकी सुवाच्य सटीक मूलप्रति राजस्थान प्राच्य विद्या प्रतिष्ठान, जोधपुर की शाखा जयपुर में उपलब्ध है।

इस महाकाव्य में महाकवि पर्वणीकर ने श्रीहर्ष के नैषधीयचरित के कथानक को दृष्टि में रखकर इसके कथानक की सर्जना की है। इसकी नायिका मदयन्ती है जो नायक राजा सुवीर के प्रति एक शुक से प्रशंसा सुनकर आकर्षित होती है।

कवि की भाषा सरल एवं प्राञ्जल है। महाकाव्योचित सभी तत्त्वों का समावेशन किया गया है। इस शोधपत्र के माध्यम से अप्रकाशित महाकाव्य का परिचय प्रस्तुत करना ही उद्देश्य है। श्रीहर्ष के नैषधीयचरित महाकाव्य की अनुकृति इस महाकाव्य में अनेक स्थानों पर देखी जा सकती है। वास्तव में यह एक प्रकाशन योग्य कृति है।

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एक अप्रसिद्ध प्रेमोपाख्यान

चिमनी-चरित्रम्

'एक ऐतिहासिक विवेचन'

डा० प्रभाकर शास्त्री, अजमेर (राजस्थान)

श्री नीलकण्ठ कवि विरचित "चिमनी-चरित्रम्" संस्कृत साहित्य का एक अप्रसिद्ध प्रेमोपाख्यान है। मुग़लकालीन इस प्रेमोपाख्यान के नायक पं० दयादेव शर्मा हैं जो एक विद्वान् एवं आकृत्या सुन्दर ब्राह्मण थे। बादशाह औरंगज़ेब के शासन काल में उनके वफ़ादार सामन्त खानखाना अल्लाह विरदी खान के अन्तःपुर से संबद्ध इस प्रेमोपाख्यान में अनेक ऐतिहासिक नामों का उल्लेख हुआ है। इसके आधार पर नायिका "चिमनी" मुगल सरदार मुखलिस की पुत्री थी–इस सम्बंध में कवि ने "मुखलिसभुवा" (पद्य-६६) शब्द का प्रयोग किया है। चिमनी विवाहिता नायिका है और इसके पति का नाम 'जाफर'

है जो 'अलह् विरदीखान' का बड़ा लड़का था अर्थात् ज़ाफ़र ने अपने ज्येष्ठ पितृव्य की पुत्री चिमनी से विवाह किया था। कवि ने लिखा है—

'यासावासीदलहविरदी ज्येष्ठबन्धोस्तनूजा
भार्यात्वं चाप्यलहविरदी ज्येष्ठसूनोरयासीत्।
याता ख्यातिं जगति चिमनीत्याख्यया या गवाक्षे
दैवादेशात् क्वचिदथ दयादेवमेषा ददर्श ॥५१॥"

इस प्रेमोपाख्यान पर प्रो० एन. ए. गोरे ने एक संक्षिप्त लेख प्रस्तुत किया था तथा इस उपाख्यान का सम्पादन भी किया था जो जर्नल आफ ओरियन्टल स्टडीज (Vol. 1 No. 1) जनवरी १९४९ में स्वाध्याय मण्डल पारडी से प्रकाशित हुआ है। इस शोध लेख में इस प्रेमोपाख्यान की ऐतिहासिकता पर विचार किया गया है। जोधपुर निवासी स्वर्गीय पं० बदरी विशाल भट्ट के संग्रहालय में उपलब्ध एक अप्रकाशित "भीमप्रबन्ध महाकाव्य" के १९वें सर्ग (लेखक श्री हरिवंश शर्मा) में इस उपाख्यान की चर्चा उपलब्ध होती है, जिसे सोद्धरण उपस्थित करना ही इस शोध लेख का उद्देश्य है।

CS-43

OBSERVATION ON AN OLD AND LOST TEXT OF ANCIENT INDIAN PAINTING

Dr. Asoke Chatterjee Sastri, Calcutta

The *Matsya-purāṇa* (252. 2-4) mentions among others the name of Nagnajit as an old and trustworthy writer of Indian painting. The *Bṛhat-saṃhitā* (57. 4) as well as its commentator Utpala (57. 15) refer to his name with care and cautiously note the difference of opinion of Nagnajit with others. Thus its antiquity and authenticity may be undisputably established. There is hardly any doubt that his treatise was originally written in no other language than Sanskrit. But the following treatises on Art are available only in the Tibetan text of Bstan-Hgyur. These are A) On The Nature Of Plastic Representation Of The Buddha Equal In Circumference To The Nyagrodha Tree Of Ten Spans Width (Daśatālanyagrodhaparimaṇḍalabuddhapratimālakṣaṇanāma), B) An Expository Treatise Proclaimed By The Sambuddha Concerning The Size And Proportions of The Buddha Statue (Sambuddhabhāṣita-pratimālakṣaṇavivarṇanāma), C) Theory Of The Measurements And Characteristics Of The Statue (Pratimāmānalakṣaṇanāma) and D) Theory Of The Characteristics of Painting written by Nagnajit (Citralakṣaṇa). Like the last one, the first three were also written in Sanskrit and these four must have been translated from original Sanskrit into Tibetan and there are reasons to believe that their original Sanskrit counterparts are lost.

The entire treatise of Citralakṣaṇa has been translated in Sanskrit and versified in Anuṣṭup metre from the existing Tibetan version directly so as to restore its genuine form by the present writer.

In the present paper, for the first time an attempt has been made to furnish the scholars with a detailed information of Nagnajit and his work *Citralakṣaṇa.* It has been pointed out that the whole work is divided into three chapters of which the first contains 110 verses, the second, the smallest one, twenty and the last which is the most important, contains 165 verses. The colophon of the first chapter explicitly refers to the appellation of the work as well as the name of the writer. It is as follows : –"Here ends the first chapter, entitled the conquest of Nagna in the instruction of the characteristics of painting written by Nagnajit." (*iti nagnajiccitralakṣaṇanidese nagnajayo nāma prathamaḥ parivartaḥ*). It deals with the story of the illustrious king Bhayajit – his encounter with the Lord of Death with a view to reviving the dead son of a brahmin, one of his subjects—arrival of Brahmā and according to his instruction the figure of the dead son of the brahmin painted by the king and brought to life by Brahmā—the king Bhayajit receiving the new title of Nagnajit as he subjugated the Preta, Nagna by name. (*Pretaparyāyakaṃ nagnam ajaiṣīs-tvaṃ yato balāt/Nagnajid iti nāmnaiva prasiddho bhava bhūtale/I.74*).

The second chapter describes in a nutshell not only the wide circulation and popularity of the art of painting but also shows how much reverence and worship it commanded from the people ("Iti citralakṣane pūjotpattirnāma dvitīyaḥ parivartaḥ").

The third chapter elaborately deals with the detailed measurements, height, length and breadth of each part of the body begining from the top of the head down to the tips of the fingers of the feet. ("Iti citralakṣaṇe parimāṇo namas-tṛtīyaḥ parivartaḥ"). Although the measurement unit as propounded by Nagnajit is generaly the "aṅguli" and 'yava" which are also accepted elsewhere, still its principle of measurements widely differs with the same offered in the *Viṣṇudharmottara* and other allied texts. Actually speaking, the measurement of great many parts of the body as found in this text does not coinside with the same mentioned in some other iconometrical texts of ancient India.

CS-44

ABOUT A FORGOTTEN GRAMMARIAN, DHANAPĀLA

Dr. Smt. Nilanjana Shah, Ahmedabad

This article presents a collected and classified data on Dhanapāla's views regarding some of the controversial points about a few Sanskrit

roots. It is expected to serve as a source material for further research on allied material.

It is not certain whether this Dhanapāla was a follower of the Pāṇinian or some other school of Sanskrit Grammar. But from his opinion cited in Purskāra and Mā. Dha. Vr., he agrees more with the views of Śākaṭāyana than with those of others. It is therefore probable that he might be identical with Dhanapāla, the Śākaṭāyana Vyākhyākāra.

Not much is known about the time or place of Dhanapāla. But his lower limit cannot be lowered than the date of Puruskāra (13th cen. A.D.) and his upper limit is not higher than the date of Kṣīraswāmi (1050 A.D.).

CS-45

HOW FAR BHAṬṬA NĀRĀYAṆA IS FAITHFUL TO THE MAHĀBHĀRATA IN REGARD TO THE THEME OF THE VEṆISAṂHĀRAM

Dr. B.N. Acharya, Jamnagar

Bhaṭṭa Nārāyaṇa has remained faithful to the rules laid down by the rhetoricians in regard to the selection of *Vastu* (theme) for his drama. He has selected the main theme and the subordinate Plot—episodical plot both from the *Mahābhārata*.

In the third act of the *Veṇīsaṃhāram* Nārāyaṇa has introduced कलह between two great warriors Aśvatthāmā and Karṇa. He has shown that both these warriors were competing for the post of Commander-in-chief after the death of Droṇa and in such a competition they came to abuses and then to grips. Thus, in the *Veṇīsaṃhāram* Aśvatthāmā seems to be desirous of getting appointment as a Commander-in-chief in preference to Karṇa. While in the *Mahābhārata* (VIII-10) Aśvatthāmā praised the valour of Karṇa and advised Duryodhana that the ray of hope to gain victory over Pāṇḍavas was not lost and if Karṇa was appointed as Commander-in-chief the defeat of Pāṇḍavas was possible. Thus, according to the *Mahābhārata* Karṇa was appointed as Commander-in-chief by Duryodhana at the advice of Aśvatthāmā. Thus in the *Veṇīsaṃhāram* in a zeal to create excitement and crisis the episode is misrepresented.

In the popular verse in the *Veṇīsaṃhāram*

हते भीष्मे गते द्रोणे कर्णे च विनिपातिते ।
आशा बलवती राजन् शल्यो जेष्यति पाण्डवान् ॥

there is a sense of scorn to Śalya and it is to say that after the death of Bhīṣma, Droṇa and Karṇa, the hope for victory was extinquished. In the *Mahābhārata* similar verses are used to say that Duryodhana need not be disappointed on the death of Bhīṣma or Droṇa and that with Karṇa there was still a hope to win the battle.

In the above things Bhaṭṭa Nārāyaṇa has abused the Poet's licence by showing the end in the episode quite contrary to that found in the *Mahābhārata.*

CS-46

कालिदासे वाल्मीकिकवेः प्रभावः

खं सूर्यनारायण शास्त्री, मुन्नान्डा (आ० प्र०)

सर्वभूतदयाल्पावितान्तरङ्गः वाल्मीकिमहर्षिः, आजन्मशुद्धानां रघुवंशीयानां राज्ञां वंशवर्णनविषये तन्महत्त्वप्रख्यापकां कांचिदपूर्वां प्रणालीं प्रथमतः निर्मितवान् । अस्या एव प्रणाल्यास्साहाय्येन कालिदासः स्वरघुवंशमहाकाव्यं लोकश्रेयस्साधकं यथा निर्ममे ।

लोकेपि उत्तममधुरफलानुभवाकांक्षी विज्ञो मानवः उत्तमफलप्रदात्रीं प्रसिद्धवृक्ष-संबन्धिनीं शाखां जन्यजनकसम्बन्धेन स्वीकृत्य स्वीयाऽऽरामे स्थापयति ।

प्रस्तुते कालिदासोऽपि स्वकाव्यस्य लोकक्षेमसाधनतालाभायैव वाल्मीकिरामायण-काव्यात् कानिचित् पद-भाव-रीति-चित्रणादीनि, काव्यमर्यादया स्वीकृत्य विश्वकल्याण-कारकत्वरूपं रामायणे स्वीयप्रत्ययं प्रकटितवान् ।

यथा :–वनप्रकृतिरामणीयकदर्शनसमये तत् प्रकृतौ रामस्य आत्मीयताप्रदर्शनम् । तत्त्वतो विष्णुस्वरूपः श्रीरामचन्द्रः विष्णुमये जगति स्वीयकलां पश्यन् सर्वमिपि प्रकृतिं त्वत्तः अभिन्नां पश्यति । अनेनैव अभिन्नताभाववर्णनेन वाल्मीकिः श्रीरामे "सर्वभूत-हिते रतत्वं" नाम लोकश्रेयस्संपादकं दिव्यगुणं प्रकाशयामास । एवमेव कालिदासोपि आदिकविरिव स्वकाव्यपात्रमुखात् चराचरप्रकृत्या साकं समानसुखदुःखानुभवं वर्णयित्वा इहपरसौख्यसाधकां "सहजीवनपद्धतिं" तन्मूलकं लोकाऽराधनरूपंस्वजीवित चारितार्थ्यं च प्रदर्शयां चकार ।

सर्वभूतेषु करूणरसप्लावितान्तरङ्गः काव्यकर्ता एव परमार्थतः "कवि" शब्दस्य पात्रमिति विश्वस्य कालिदासः वाल्मीकिमुनिं "कवि" शब्दे नएवं सम्भावितवान् ।

"तामभ्यगच्छद्रुदिताऽनुसारी, कविः कुशेध्माहरणाय यातः ।
निषादविद्धांडजदर्शनोत्थः श्लोक-त्वमापद्यत यस्य शोकः ।

CS-47

THE MINOR PURĀṆAS OF GUJARAT

Suresh. K. Dave, Dwarka

The Purāṇas are the sources of the earliest history of our country. They are mines of our histrocial material. They are full of legends, tales, episodes, verses handed down from ancient times and the lore coming down from the ages. Some parts of the major Purāṇas have been composed here. But Gujarat has given the series of books called Purāṇas and Tīrtha Māhātmyas, during and after the Solanki period i.e. from 10th century to 15th century A.D. They are the specimens of the cultural and intellectual inheritance of the people of Gujarat. If we examine these so called Purāṇas critically, they cannot be said either Purāṇas or Upapurāṇas. But authors have composed them in such way, that they are outwardly as well as internally fully, match with the older Purāṇas. They are encyclopaeodic sectarian texts singing the glories of the various Tīrthas situated on the banks of the holy rivers of Gujarat. They describe fully the Kulakarma of the particular caste of people. They have accepted and introduced several marked style which leads to the evolution and growth of the Purāṇas, viz (1) Introduction of ancient stories and cosmological accounts (2) Detailed discussion of Smṛti matter (3) Acceptances of main five characteristics of the Purāṇas wherever possible.

They also deal with some more religious matter, such as Deva Pūjā Vrata, Dāna, Tīrtha Māhātmyas, the advantages of doing Tīrtha Yātrās Śraddhā etc, together with the ākhyānas connected with them. They are the real small books of Dharmaśāstra. The vivid picture of history and the society of that peried can be seen from them. Equality and oneness of the deities Śiva, Viṣṇu, and Śakti are emphasised in them, even though they are the books doing propaganda of any particular religion. It is the motto of these Purāṇas to establish religious and social harmony in the society.

The names of the Purāṇas which are introduced briefly are. (1) The Sarasvatī Purāṇa (2) The Dharmāranya (3) The Malla Purāṇa (4) The Vāyu Purāṇa (5) The Shrimal Purāṇa (6) The Vālkhilya Purāṇa (7) The Sachihāropākhyān (8) The Siddhvatika Māhātmya (9) The Kotyarka Māhātmya (10) The Brahmkṣetra Māhātmya (11) The Kandol Purāṇa (12) The Śristhala Māhātmya (13) The Anavil Purāṇa (14) The Tapti Māhātmya (15) The Gomtival Prakāśa and (16) The Sabhramati Māhātmya.

In short all the purāṇas show the great religious and cultural revival among the higher caste people during the golden age of Gujarat.

CS-48

THE METRES IN LALITAVISTARA

Arati Mitra, Calcutta

At least in four Indic languages, the Buddhist religious works have been preserved viz., in Sanskrit, in middle Indics like Pāli and Prakrit and in Buddhist hybrid Sanskrit. The last one is primarily an old Indic vernacular in somewhat mixed form. But the most striking feature of it is that it is also extensively influenced by Sanskrit from the beginning of the tradition. That is why it was increasingly as time went on, trying to be modified in the direction of standard Sanskrit, while still retaining evidence of its middle indic origin. Sanskritisms are constantly presented check by jowl with middle indic forms. Its peculiarities are those of the languages in state of transition. This is due to the fact that in quite early times some Buddhists abandoned their original principles not using the language of Vedas and partially yielded to classical language. These are clearly exhibited in verse portions, designated as *gāthās* where one will find a barbarous Sanskrit in which the forms of the ages, Sanskrit, Pali and Prakrit appeared to be confounded. In other words, the verse models and stanzas of these works are such, that the language of these *gāthās* is such a type, that is between folk type and artificial collection or well-ordered expression between Prakrit and Sanskrit fluctuating to and fro. Obviously, the general feature of the metre of this language is in some important respect quite individual, despite of course many points of resemblances to Pali, Prakrit and classical Sanskrit.

Most of the ballad of these works seemed to be composed extempore, as they brislted with colloquial and vernacular forms of speech. Yet one will be amazed at the tact and ability of the poet rhapsodists who are perfectly familiar with most intricate principles of Sanskrit prosody and composed with ease and elegance the syllabic metre of octosyllabic group to complicated Śārdūlavikriḍita. Side by side Āryā Vaitaliya and even Dohā are pointing out the sponteneous development of different traditions and this is due to the fact that the language of these *gāthās* is not 'lebendige volkspruche' nor mixed language but contains the feature of a mixture of Sanskrit and Prakrit in order to be applied in various methods of expression.

Lalitavistara is a kind of narrative work written in Buddhist Hybrid Sanskrit and contains an extensive metrical pieces being rendered in mixed Sanskrit or in *gāthā* dialect. Six thousand metrical stanzas of Lalitavistara presents three classes of metres--Syllabic, moric and Āryā with number of varieties. Besides Anustubhs, there occur syllabled metres from Tristubh to Daṇḍaka class. So far as the

Anustubha are concerned, we have Bad vipulas, i.e. Paeon, I min, I major and Di iambus, as well as M vipulas, as they continue in Pali-Prakrit works.

The verses other than Anustubhs are to be scanned by the strictest rule of the Sanskrit scansion, of course with some minor restrictions viz., where two shorts may be substituted for one long and vice versa, metri cause. This peculiarity seems to have inherited from the Proto-cannonical Prakrit and this point to the moric influence of Prakrit metre.

In the following dissertation, the author would discuss the special feature of the metrical specimens, appearing in the verses of the Lalitavistara, a voluminous work in Buddhist hybrid Sanskrit, from the angle of the observation made in the previous paragraphs.

CS—49

AN INTERPRETATION OF SOME VERSES OF PRATIJÑĀ-YAUGANDHARĀYAṆA OF BHĀSA.

Dr. S.K. Sharma, Bhatinda, (Panjab)

Verses I,12, I.16, II.6 have been interpreted after taking full cognizance of the interpretations of C.R. Devadhar, A.S.P. Ayyar, Rāmachandra Śukla etc. There appeared to be some defect in the interpretations of these scholars in the lines "Turaṅgamasyeva Raṇe nivṛtte" etc in Verse No. I and in II syntax has been misconstrued wherein the epithets pertaining to Yaugandharāyaṇa have been construed as pertaining to Udayana. The anomaly has been solved and the verse interpreted in a more calculative way. In verse 3 there is no defect in the language but there is some defect in the interpretation made by the scholars. The three or four-fold interpretation of the verse has been elaborated in such a way that the difficulties experienced in clearing the contextual confusion have been removed.

CS-49

BHAṬṬA NĀYAKA'S BLUNDER

Dr. T.S. Nandi, Ahmedabad

Bhaṭṭa Nāyaka rejects *abhivyakti* in case of rasa-realisation. He obviously seems to take *abhivyakti* in its normal *dārśanika* connotation of 'manifestation'. In that case *rasa* should be taken as *pūrvasiddha* or

having earlier existence. But as rasa is not *pūrvasiddha*, it cannot be *abhivyakta*. My humble submission is that Bhaṭṭa Nāyaka seemes to commit a veritable blunder when he takes *abhivyakti* in its strict *dārśanika* sense. The Dhvanivādin selects *abhivyakti* simply because he cannot accept either *utpatti* or *praīti* or *anumiti* of rasa. But he uses this term in a rather loose sense. For otherwise, rasa which is not *pūrvasiddha* cannot be *abhivyakta* even for him. So, he uses *abhivyakti* in a special sense. He is prepared to accept even *utpatti* or *pratīti* also with reference to rasa, provided they are taken in a special sense. This Bhaṭṭa Nāyaka forgets when he rejects *abhivyakti*.

CS–51

संस्कृत उपरूपक एवं लोक धर्मी नृत्यनाट्य

(उत्पत्ति, स्वरूप, सम्बन्ध एवं विकास की समीक्षा)

डा० कृष्णकान्त त्रिपाठी, कानपुर

प्रस्तुत प्रबन्ध में हमने निम्नलिखित तथ्य प्रस्तुत किए हैं :—

१. नृत् नट् से पूर्वधातु है।
२. नृत्यकला का जन्म आर्यपूर्व का है।
३. संस्कृत नाट्य का इतिहास आर्यपूर्व तत्त्व एवं मूल रखता है।
४. उपरूपक रूपकपूर्व सत्ता रखते हैं एवं लोक-धर्मी तत्त्वों से पुष्ट हुए हैं।
५. उपरूपक भी रसात्मक होते हैं।
६. आधुनिक नृत्य नाट्य उपरूपकों की देन हैं।

CS-52

STOTRA LITERATURE IN SANSKRIT

Shyamali Ghosh, Calcutta

In this paper an attempt has been made to trace the origin of the Stotra literature in the Vedas and its course of development has been pointed out. The two epics and the Purāṇas, the *mahākāvyas* of the classical period, the Buddhist and the Jaina literature—all abound in remarkable stotras, a blending of higher poetry and philosophy. It is a difficult task to single out the works of pure literary merit from the vast mass of Stotras of different sects. The Strotras ascribed to Śaṅkara, the Buddhist and the Jaina hymns, the religious hymns of the Kashmir Śaivas, the Stotras of the Southern Vaiṣṇavas and Śaivas

and of the Bengal Vaiṣṇavas are discussed and in this paper their characteristic features have been marked. The reason for the overwhelming popularity of the stotras does not be merely in their religious emotion but also to a great extent in their literary quality.

CS-53

A FORGOTTEN COMMENTARY ON PRABODHACANDRODAYA BY RUDRADEVA TARAKVĀGĪŚA

Chander Lekha, Kurukshetra

Of the commentaries on PC. only four have yet been published. The commentary under discussion is by Rudradeva Tarkavāgīśa of Triveni, West Bengal. He was the father of Jagannātha Tarkapañcānana, the foremost scholar of his time. Rudradeva was born in the family of Naiyāyikas and Smārtas. His father was Harihara Tarkālaṁkāra, the author of Anvīkṣānayakaumudī. The commentator was a scholar in Navyanyāya and used Navyanyāya terminology in formulating the definitions of the characters occurring in the drama. He has mentioned in this commentary, two of his other commentaries on Śakuntalā and Naiṣadha. Unfortunately those are now lost to us. Mss. of his commentary on PC, called Raudrī or Guṇavatī, are fortunately preserved in the Libraries of Asiatic Society Calcutta, Sanskrit Sahitya Parishad, Calcutta, Saraswati Bhawan Library Banaras, Calcutta Sanskrit College Library etc. A critical edition of this commentary has been undertaken by the present writer.

CS-54

SOME IMPORTANT ASPECTS OF THE ALAṄKĀRA-RATNĀKARA OF ŚOBHĀKARAMITRA

Dr. G. Parthasarathy, Waltair (A.P.)

In Alaṇkāraśāstra, perhaps as in any other Śāstra, books with original thinking and critical estimate of the views of the authoritative writers of that branch of learning are quite a few not exceeding three or four – Dhvanyāloka of Ānandavardhana and Vyaktiviveka of Mahimabhaṭṭa are works of that type. Though the Alaṇkāraratnākara of Śobhākaramitra is not an epoch-making work as the above, it has the salient features of an independent treatise in the field of rhetoric.

In the paper presented the author brings to light some of the novel views of Śobhākaramitra and substantiates them with cogent arguments. The following are the issues touched upon.

1. In *Śabdaśaktimūladhvani* the figure of speech that can be suggested is *Atiśayokti* only and not *Upamā* as advocated by Ānandavardhana.

2. The second type of poetry i.e. *Guṇībhūtavyaṅgya* can have but one variety i.e. *Aparāṅga* and the rest seven varieties can as well be dispensed with.

3. *Sandehasaṅkara* as one of the three varieties of Saṅkara is untenable.

4. *Saṃsṛṣṭi* as a different figure of speech cannot be accepted.

5. Some interesting new figures of speech unknown to the earlier writers.

It is interesting to note that Śobhākara introduces a novel element called *Pramātṛdharma* hitherto unknown and he adopts it while arriving at some of the above conclusions.

CS-55

ON THE COMPOUND-WORD "PĀDAPRASĀRIKĀ"

Dr. H.G. Narahari, Poona

The compound occurs at least *ten* times in the whole range of Sanskrit literature, and has its 'literal' as well as 'idiomatic' senses. It has a variant in *pādaprasāraṇa*, but no idiomatic sense of this compound is known to me. One instance is available of the shortened form of our compound when it is reduced to the word *prasārikā* which has an identical idiomatic senses with it. It is sometimes suggested that the compound *Bhikṣūpādaprasāraṇanyāya*, is the full form of our compound. All these points are elaborated in the present paper.

CS-56

THE DATE OF MAṄKHA'S ŚRĪKAṆṬHACARITA

Bankim Chandra Mandal, Taki (W.B.)

The prevalent views :—Prof. Bühler : probable date—between 1135 and 1145 A.D., the lower limit fixed on the evidence of reference made

by Maṅkha (XXV. 102) to Govindacandra, the king of Kanauj, ruling from 1120 to 1144 A.D.

Other references—reign of Jayasiṁha of Kashmir (1129-50 A.D.), reign of Aparāditya, the king of Koṅkaṇa, whose inscriptions are dated 1115 and 1186 A.D.

Prof. Stein : between 1128 and 1144 A.D.; evidence for the limit of the first date – the mention made by Maṅkha of Jayasiṁha (A.D. 1128-49) as his ruling sovereign (iii.66); the date lies nearer to 1144 A.D. than to the earlier date as Aparāditya, the king of Koṅkaṇa, mentioned by Maṅkha, still ruled A.D. 1186. Other scholars follow Prof. Bühler.

Our view : – Prof. Bühler's view requires a modification. For, (1) he did not furnish any exact evidence to support his supposition on the earlier limit of the date; (2) the lower limit, if fixed on the evidence of Govindacandra's reign, should be assumed as 1155 A.D. instead of 1145 A.D. as inscriptions of Govindacandra's reign bear dates extending from 1114 to 1154 A.D.

On the evidence of Jayasiṁha's reign, extending from 1128 A.D. to 1155 A.D. (vide Kalhaṇa's Rājataraṅgiṇī, Stein, VIII. 3404 and Jonarāja's Rājataraṅgiṇī, verses-27-39), the date of Maṅkha's poem may be fixed between 1128 A.D. and 1155 A.D. The earlier limit is to be fixed in 1136 A.D. For, Maṅkha must have composed his poem in a peaceful period of his patron's reign and according to Kalhaṇa's record (VIII. 1348 ff, 2309-33, 2340-41, 2355, 2375), the early part of Jayasiṁha's reign, extending from 1128 A.D. to the middle of 1136 A.D., was full of struggles.

Maṅkha's reference to Alaṁkāra's official designation as a minister for peace and war (III. 62, XXV. 61) fixes the lower limit in 1142 A.D. For, Alaṁkāra held the post of superintendent of great treasury at least before 1143 A.D. as may be assumed from Kalhaṇa's Rājataraṅgiṇī (VIII. 2423, 2514-15, 2552, 2557, 2618, 2641); he held the post of minister for peace and war before 1143 A.D. as he is mentioned by Maṅkha as a minister for peace and war under Sussala and Jayasiṁha and as this designation of him is not mentioned by Kalhaṇa.

The evidence of Aparāditya, reigning still 1186 A.D., shown by Prof. Stein for his assumption on the date as nearer to 1144 A.D. is faulty, as Aparāditya, mentioned here, is Aparāditya II, while Aparāditya, mentioned by Maṅkha, is Aparāditya I whose known dates range from 1118 to 1139 A.D.

Rather, the date may be nearer to 1136 A.D. For, (1) Maṅkha was contemporary of Aparārka, i.e., Aparāditya I and of Lakshmīdhara,

a minister of Govindacandra of Kanauj, who wrote Yājñavalkya-dharmaśāstranibandha between 1110 and 1130 A.D. and Kṛtyakalpataru between 1100 and 1130 A.D. respectively. (2) Kāvyaprakāśasaṁketa (1159-60 A.D.) of Māṇikyacandra refers to Alaṁkārasarvasva which quotes from Śrīkaṇṭhacarita (II.49 on Alaṁkārasarvasva).

CS-57

YAMAKĀLAṄKĀRA IN THE BHAṬṬIKĀVYAM—A COMPARATIVE STUDY

Kashinath Bandyopadhyaya, Burdwan (W.B.)

The Nāṭya-śāstra enumerates, defines and illustrates ten types of Yamaka. Bhaṭṭi devotes twenty-one verses to the illustrations of the varieties of Yamaka. Scholars are of opinion that Bhaṭṭi himself did not expressly name any figure-of-speech and that it was done by the commentators which were noted down by the scribes. In the Bhaṭṭikāvyam any two illustrations of Yamaka cannot be said to be similar. So, it may be assumed that Bhaṭṭi accepts twenty-one varieties of Yamaka. Bhāmaha on the other hand, recognises only five varieties and adds that the varieties known as Sandaṣṭa, Samudga etc., come under these five. With others the Nāṭya-śāstra discusses these two types. It is apparent that the types discussed in the Nāṭya-śāstra were not unknown to Bhāmaha. He simplified the scheme of Bharata. Daṇḍin again, takes seventy-seven verses to define and illustrate sixty-two varieties of Yamaka. In this paper an attempt has been made to determine the position of Bhaṭṭi through a comparative study of Yamaka as discussed mainly by Bharata, Bhāmaha, Daṇḍin and in purāṇas like the Viṣṇudharmottara and Agni. Incidentally it has been shown that the process of elaboration started in the seventh century A.D. went on unabated.

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काव्यशास्त्रीय सात्त्विक भाव की मनोवैज्ञानिक समीक्षा

हरिदत्त शर्मा, इलाहाबाद

आधुनिक काव्यशास्त्रीय समीक्षा के क्षेत्र में सात्त्विक भाव की मनोविज्ञान के प्रकाश में किंचित् समीक्षा की गई है। यह समीक्षा मुख्यतः सात्त्विक भाव के स्वरूप-विषयक विवाद को लेकर ही हुई है कि उसका स्वरूप आन्तरिक है अथवा बाह्य। आधुनिक समीक्षा में सात्त्विक भाव को बाह्य अभिव्यक्तिरूप माना गया है तथा उसका

अनुभाव से भेद अयत्नजता एवं यत्नजता के आधार पर स्थापित किया गया है। उन्हें ऐच्छिक एवं अनैच्छिक विशेषणों के आधार पर भी विविक्त किया गया है। मनोविज्ञान में भी भावों की अभिव्यक्ति को इन्हीं दो वर्गों में रखा गया है। मनोविज्ञान शास्त्री वुडवर्थ के एतद्विषयक विवेचन से यह धारणा व्यक्त होती है। मनोविज्ञानगत प्रतिक्षेपात्मक क्रियायें (रिफ्लेक्स एक्शन्स) इच्छा से अनियन्त्रित होते हुए भी सात्त्विक भाव से भिन्न हैं, क्योंकि वे स्थूल स्नायविक प्रक्रिया-मात्र हैं तथा रसायनिक एवं यान्त्रिक कारणों से उत्पन्न होती हैं जबकि सात्त्विक भाव के मूल में कोई मनोविकार या भाव होता है। मराठी समीक्षक डा० वाटवे ने उत्कटता तत्त्व के आधार पर सात्त्विक भाव एवं अनुभाव दोनों का विभाजन किया है, जो किसी सीमा तक ग्राह्य ही है।

मनोविज्ञान शास्त्री ड्रमण्ड तथा मेलोन ने मनोवेग के शारीरिक एवं मानसिक दो पक्षों का प्रतिपादन कर पुनः उनको दो वर्गों में विभाजित किया है। अभिव्यञ्जना तत्त्व के इन दो पक्षों को ही क्रमशः अनुभाव एवं सात्त्विक भाव के समानधर्मा कहा जा सकता है। इस प्रकार यद्यपि अनुभाव एवं सात्त्विक भाव दोनों अन्तः स्थित भाव की प्रकाशक बाह्य अभिव्यक्तियां हैं, फिर भी सात्त्विक भाव मन की साधारण अवस्था न होकर असाधारण समाहित अवस्था है। अन्ततः सहजता एवं यत्नसाध्यता पर ही दोनों का भेद स्थापित है। सात्त्विक भाव व्यावहारिक दृष्टि से अभिव्यक्तिरूप होते हुए भी पारमार्थिक दृष्टि से चित्तवृत्तिस्वरूप हैं। वे आन्तरिक एवं बाह्य, भाव एवं भावव्यञ्जक दोनों हैं। 'सत्त्व' का अर्थ प्रधानतया प्रचलित अर्थों में से किसी भी अर्थ में लें, उनसे उनका अन्य भाव-कोटियों से व्यावृत्त विशिष्ट रूप ही प्रकाशित होता है।

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CREATIVE CONTRIBUTIONS OF VĀMANA TO THE STUDY OF SANSKRIT POETICS

K.K. Mishra, Mysore

Previous works on poetics in the background of Vāmana, brief introduction to this work *Kāvyālaṅkārasūtravṛtti.* His contributions—Vāmana introduced first time the concept of *ātmā* and *śarīra* of Kāvya and declared *rīti* as the soul of poetry, he used first time the word *rīti* in poetics and defined and classified it clearly. He defined *guṇa* for the first time, and gave highest status to it. He made a clear distinction between *guṇa* and *alaṅkāra*. He showed distinction between *śabdaguṇa* and *arthaguṇa* and increased the number of guṇas from 10 to 20. He made grammar an integral part of Poetic study. He was the first to adopt *Sūtravṛtti* style for writing a book on Poetics. He gave clear and systematic description of *doṣa* and distinguished first time between *Śabdadoṣa* and *Arthadoṣa.*

CS-60

AESTHETIC REALISATION AND POETIC IMAGE OF MEGHADŪTA OF KĀLIDĀSA

Dr. Asit Kumar Datta, Birbhum (W.B.)

The function and role of Poetic Image in producing Aesthetic Realisation of the poet is propounded in this paper.

The Poetry is the most brilliant expression of the poetic feeling which is more or less shared by all the world, and it is through the poetical Image that the poet transplants his unmatched experience into mind of the reader, who is delighted to see his own passion in the passion of the artist. This Image is constituted of thought, feeling, expression, action and character, which are controlled by the superb imagination of the artist that respects the similitude of things, and brings into being a perfect and living Image. If we analyse meticulously the ingrediants of the combination of poetry, we see a bouche of varied objects such as the emotion, passion, metre, rhythm, sensibility, action, character, continuity in poetry is presented to the readers and connoisseurs. They will not be grasped in part. They will come in composite form. Whatever be the fact the matter relating to poetry will not be realised, will not attract our attention if it gets no conveyance of Image. All good poetry depends on its perfect and striking Images.

To state more clearly, if we look into the core of the poem, dive headlong into the deep fathom of the poetic experience, emotive contents and texture of poem and its juxtaposition, we shall see that the originality and striking expression through the Image is predominant in poetry.

All poetical Images are to some extent metaphorical and it is not unwise to search after the symbolical content in it. When Kālidāsa says :

> Where Ramgiri's shadowy woods extend,
> And those pure streams where Sita bathed discend;
> Spoiled of his glories, severed from his wife
> A banished Yaksa passed his lonely life;
> Doomed by Kuvera's anger to restrain,
> Twelve tedious months of solitude and pain.

he describes only apparently the dry facts of banishment of the semi-devine being, who is doomed to suffer twelve months of solitude and pain through the indignation of his master, since the poetical Image created by him does not get exhausted by painting a bare event, but works on the emotions of the reader, enabling him thereby to trace his own

anguish in sufferings of the estranging hero. An Image that entitles a specimen of literary art to be regarded as good and great poetry, as a matter of fact does not simply reflect the external world of reality; it presents to the readers an entirely new world, reaching which he establishes his great communion with the kindred spirits, that include all members of the Universe (Imagery in Poetry—Dr. R.R. Mukherjee). Sometimes we look with wonder that poetic reality, Aesthetic realisation and poetic Image are not severed, they are identical with one another.

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मेघदूतस्य उत्सानुधावनम्

जयश्री चट्टोपाध्याय, कलकत्ता

"अथवा कृतवाग्द्वारे वंशेऽस्मिन् पूर्वसूरिभिः।
मणौ वज्रसमुत्कीर्णे सूत्रस्येवास्ति मे गतिः॥"

रघुवंशस्यादौ आदिकविमुद्दिश्य महाकवेर्नआनुगत्यमिदं नहि प्रश्रयैकरसं वाङ्मात्रसारमवसीदति। यतो मेघदूतं नाम यदसमुद्रसंभवं रत्नम् तत्रापि वाल्मीकिकृतवाग्द्वारे "मणौ वज्रसमुत्कीर्णे सूत्रस्येव" कालिदासस्य गतिरस्खलिता प्रतीयते।

"इत्याख्याते पवनतनयं मैथिलीवोन्मुखी सा" इत्येका पङ्क्तिर्मेघदूतस्योत्सरूपेण रामायणं स्थिरीकर्त्तुं नालम्। यतो नित्यसौन्दर्यमास्वादयन्ती नित्यरम्या अलका न केवलं कालिदासस्वप्नसमुत्थिता।

"नारीप्रवेकैरिव दीप्यमानं तडिद्भिरम्भोदवदर्च्यमान" मिति रामायणगता नृत्यन्ती पङ्क्तिरियं "विद्युत्वन्तं ललितवनिता" इति कालिदासीयभावनायामपि नरीनृत्यते। न केवलमस्या ऐश्वर्यम्, अवस्थानमपि कालिदासेन रामायणाद् उद्भावितम्। मेघदूते उपमा कालिदासस्य' नैवानृणा स्वच्छन्दमुल्लसति। दिङ्मात्रमुदाह्रियते—

"त्वय्यासन्ने नयनमुपरिस्पन्दिशङ्के मृगाक्ष्या।
मीनक्षोभाच्चलकुवलयश्रीतुलामेष्यतीति॥"

नयनयोरिदमनुपमसौन्दर्यं वाल्मीकिकल्पनामनुसरतैव कालिदासेन समधिगतम्। तत्रापि रामायणे—

"प्रास्पन्दतैकं नयनं वराङ्ग्या मीनाहतं पद्ममिवातिताम्रम्।" किं बहुना,

"आलिङ्ग्यन्ते गुणवति मया ते तुषाराद्रिवाताः।
पूर्वं स्पृष्टं यदि किल भवेदङ्गमेभिस्तवेति॥"

इतिमेघदूतस्याविस्मरणीया या विरहाकूतिरविनश्वरी प्रतीयते अनभिनवा सा कथमपि अदृष्टपूर्वा भवितुं नार्हति । रामायणे कथञ्चिदनलङ्कृतापि सा शोभते—"वाहि वात यतः कान्ता तां स्पृष्ट्वा मामपि स्पृश।" सकृत्सञ्जातं कल्पनागतमैक्यमाकस्मिकतया सवासनानां सभ्यानामुपेक्षामर्हति । किन्तु वस्तुगतमुपमागतं भावगतञ्चानेकविधमेवमसकृत् साम्यं नाकस्मिकं भवितुं युक्तम् अपि च वाल्मीकिचरणानुचारिणः कवेरभिप्रायकृत-मिदमनुसरणमप्रतिरवं मेघदूतस्योत्सरूपेण रामायणं निश्चिनोति ।

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RASA AND ITS MARGINAL COUNTERPARTS

B.K. Shivaramaiah, Mysore

The *Ālaṁkārika* quest after the soul of *kāvya* has immense significance from the standpoint of its nature and scope. The principles of external embellishment like *alaṁkāra* and *rīti* had to make way for *dhvani* and *rasa* recognized as the target of the quest, and its goal. *Rasa*, as an aesthetic concept, began to dominate the field soon after its elevation to the status of the soul of *kāvya*, as *vākyaṁ rasātmakaṁ kāvyam;* thus it supplied the much needed *sine qua non* of poetic expression. Hence, the nature and scope of *kāvya* came to be discussed and determined in their intimate relation to *rasa*, and the fact of mutual dependence between the latter and *kāvya*-material came to be somewhat established in Sanskrit poetics. But, maintaining harmonious relationship between them was beset with problems since marginal experiences and materials at the levels of *rasa* and *Kāvya*-material respectively, caused mixing up of issues on account of overlapping. Particularly, marginal experiences like *preyas*, *bhakti* etc., at the level of *rasa* as its counterparts affected the concept of *rasa* to such an extent that, in many cases, its true nature was lost sight of, and hence the scope of *kāvya* became enlarged through considerations other than the purely literary also. This can be seen by the way in which the nature of *rasa* and the number of *rasas* came to be gradually dealt with in Sanskrit Poetics.

It is well known on the authority of Bharata's *Nāṭyaśāstra* itself that the number of *rasas* and of their bases, the *sthāyībhāvas* (permanent moods as *Vāsanas* or impressions) is only eight–apart from the nine given there in the *śānta*-text, said to be interpolated. Critics like Ānandavardhana uphold *śānta,* while Dhanañjaya and Dhanika oppose it. Abhinavagupta establishes *śānta* as *rasa* par excellence, mentions the number of *rasas* as nine, and at the same time, is against experiences like *sneha*, *bhakti* and so on being taken into the fold of *rasa*. This would

indicate the true nature of *rasa* as an aesthetic experience and also of the frame-work of *Kāvya*. Bhoja too specifies the nature of *bhāva* and of *rasa*, while Mammaṭa and Bhoja's commentator Bhaṭṭa Narasiṁha indicate the degree of sophistication involved in its conception. Thus, the fact of *rasa* being highly aesthetic in character, and as such the idea that similar experiences like *bhakti* of Vaiṣṇava theology, for example, may not be allowed to impinge upon *rasa*, are brought out not only on the basis of the foregoing points, but also in view of conceptions like oneness of *rasa* and *rasa*-synthesis.

Therefore, it is possible to argue that the conception of *rasa* has only aesthetic and literary implications of a sophisticated nature. Similar experiences in its margin, whether higher or lower, are at best its counterparts that deserve special study in the same manner as the psychology of poetic emotions deserves separate study in order to determine the true nature and scope of *kāvya*.

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भोजकृत अप्रकाशित महाकाव्य—गोविन्दविलास

डॉ० भगवती लाल राजपुरोहित, उज्जैन

गोविन्दविलास भोजविरचित एक अप्रकाशित महाकाव्य है। इसकी एक हस्तलिखित प्रति जोधपुर के राजस्थान प्राच्यविद्या प्रतिष्ठान में हस्तलिखित ग्रन्थ क्रमाङ्क १२२५६ पर सुरक्षित है। इसमें ६ सर्ग तथा ५६१ श्लोक हैं। ग्रन्थ का आकार २६·३ × १२·५ से०मी० है। इसमें कुल ५३ पत्र हैं तथा प्रत्येक पत्र में ६ पंक्तिया हैं। इसकी पुष्पिका इस प्रकार है—"सम्पूर्णमिदं श्रीगोविन्दविलासाख्यं महाकाव्यम्। संवत् १६०२ वर्षे मार्गशिर वदिद्द्भूमे लिखितमिदं। रा। दमोदरेण शुभं भवतु। "श्री रामो जयतु"। इससे स्पष्ट है कि इस ग्रन्थ की यह प्रतिलिपि संवत् १६०२ (१५४५ ई०) में दामोदर ने की। इससे भी प्राचीन प्रतिलिपि बीकानेर में हस्तलिखित ग्रन्थ क्रमाङ्कक ३००६ पर सुरक्षित है। यह प्रतिलिपि संवत् १५१४ (१४५७ ई०) की है। इससे प्राचीन प्रति अभी अज्ञात है।

इस काव्य का रचयिता श्रीमल्ल तथा मन्दोदरी का पुत्र भोज है। यह प्रसिद्ध राजकवि तथा नृप एवं कवियों के आश्रयदाता परमार भोज से भिन्न है। वह सिन्धुराज का पुत्र था। इस काव्य के रचयिता का समय १४५७ ई० अथवा इससे पूर्व का है। इसका निवास स्थान भी अज्ञात है। गोविन्दविलास काव्य के प्रत्येक सर्ग के अन्त में श्रीहर्ष के नैषधचरित के समान कवि का आत्मपरिचयात्मक श्लोक प्राप्त होता है। यथा पाँचवें सर्ग का अन्तिम श्लोक इस प्रकार है—

श्रीमल्लःसविदग्धवर्द्धकिशिरोलङ्कार रत्नाङ्कुरो
मन्दोदर्यपि यं कवीन्द्रतिलकं प्रासूत भोजं सुतम्।

वैदग्धी विबुधापगा हिमगिरेस्तस्यात्र काव्ये कृते
श्रीगोविन्दविलासनाम्नि विरतिं सर्गोऽगमत् पंचमः ।।

इस कृति के कालज्ञान के अभाव में यह कहना कठिन है कि किसका किस पर प्रभाव है।

काव्य की शब्दशय्या तथा कल्पनावैचित्र्य आकर्षक है। उदाहरणार्थ काव्य के प्रारम्भ का यह श्लोक प्रस्तुत किया जा सकता है—

नवमिवोन्नतमम्बुदमण्डलं वलयितं तरुणारुणरश्मिभिः ।
सुरतलग्नरमाकुचकुङ्कुमं शितिं शिबाय ममास्तु हरेरुरः ।। इति ।

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संस्कृत के प्रमुख नाटकों में दैव सम्बन्धी धारणा

बापूलाल आंजना, उदयपुर

संस्कृत नाटकों का दैव सम्बन्धी विश्वास विशेष रूप से उल्लेखनीय है। भास, कालिदास, शूद्रक, विशाखदत्त, भवभूति, मुरारि, श्री हर्ष, राजशेखर और परवर्ती नाटककारों में भी दैव सम्बन्धी विश्वास मिलते हैं। प्रस्तुत निबन्ध में लेखक ने दैव सम्बन्धी विश्वासों को उद्धृत करते हुए उनकी नाटक की कथावस्तु में विशेष महत्ता को प्रतिपादित किया है। पात्रों के चरित्र के उत्कर्ष और अपकर्ष में दैव के प्रभाव को दिखाया है। साथ ही दैव सम्बन्धी विश्वास की धर्म-दर्शन सम्बन्धी व्याख्या भी उपस्थित की गई है। दैव और कर्म, दैव और पुनर्जन्म, दैव व कर्म-विपाक इत्यादि परिप्रेक्ष्यों को भी सम्यक् रूप से दर्शाया गया है।

दैव सम्बन्धी धारणा ऋग्वेदिक युग से ही प्राप्त होती है। प्रारम्भ से ही दैव जनसामान्य में प्रचलित धार्मिक लोक विश्वास के रूप में रहा है। इन सभी बिन्दुओं की सम्यक् विवेचना प्रस्तुत निबन्ध में की गई है।

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THE CITATIONS FROM THE KAUṬILĪYA ARTHAŚĀSTRA IN COMMENTARIES OF MALLINĀTHA

Dr. S.G. Moghe, Bombay

In this paper, an attempt is made to examine the citations from the Kauṭilīya *Arthaśāstra* in the commentaries of Mallinātha on the *mahākāvyas.* Here I restrict myself to the commentaries of Mallinātha on the

Raghuvaṁśaṁ and the *Kumārasaṁbhavaṁ*, as in his other commentaries the quotations from the Kauṭilīya *Arthaśāstra* are not cited. Out of the 11 such cases, it is noticed that only in two cases the passages cited completely agree with the critical edition brought out by Prof. R.P. Kangle of Bombay. In six cases, however, it is noticed that there is the partial agreement of the citations of the Kauṭilīya *Arthaśāstra* as given by Mallinātha with the text of Prof. Kangle. At times, it is also observed that some of the citations of Kauṭilīya *Arthaśāstra* as given by Mallinātha are not found in the edition of Prof. Kangle. The readings adopted by Mallinātha are some times better than the readings adopted by the learned professor Kangle. At times, however, it is also noticed that the comments of Kangle on some of the lines of the Kauṭilīya *Arthaśāstra* are not satisfactory from the grammatical point of view. Incidentally the two passages are referred to in this paper from the commentary of the anonymous commentator of the Śākuntalaṁ (published by the Kerala University) to show that these citations also are not available in the critical edition of Prof. Kangle. Hence the present author is constrained to hold that the utility of the subsidiary sources of these types can hardly be gainsaid in reconstructing or purifying some of the corrupt readings still available in the critical edition of Kangle.

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संस्कृतसाहित्यान्तर्गतं शिक्षकजीवितम्

डॉ० डी० जी० जोशी, अहमदनगर

उज्जयिनीस्थपरिषदि वाचितस्य 'संस्कृत-नाट्यान्तर्गत-विद्यार्थिजीवितम्' इति नाम्नः प्रबन्धस्योत्तरभागोऽयम् ।

अत्र प्रथमत आचार्योपाध्यायगुरुशब्दानामर्थभेदा दर्शिताः । तदनु एते समानार्थकत्वनोपयोजिता दृश्यन्ते संस्कृतवाङ्मये तत्स्पष्टीकृतम् । आदर्शो गुरुर्गुणद्वयुक्तो भवति । शिक्षकेन कस्मै विद्या प्रदातव्या । विद्यार्थिनाऽपि विद्या शिक्षकात्कथं प्राप्तव्यैतद्विवेचितम् । गुरुनिन्दाऽपि क्वापि प्रवर्तिता भवति तस्य कारणम् ।

अन्ततः विद्यार्थिनां तथैवाध्यापकानां कलिमाहात्म्याज् जायमाना दोषा वर्णिताः ।

CS-67

DAṆḌIN'S VERSION OF THE STORY OF KĀDAMBARĪ

Dr. Maan Singh, Simla

In his *Avantīsundarī,* Daṇḍin puts the story of Kādambarī into the mouth of Mandākinī, who narrates it to Rājavāhana and her would-be husband Mātaṅga (Agniratha). To her the story was related by Mahāśvetā's husband Puṇḍarīka. Daṇḍin's original text embodying the story is lacunic and incomplete; only a small portion is available. His text begins abruptly and breaks off without completing story. But fortunately the summary of the story is found in the *Avantīsundarīkathāsāra* a metrical summary of Daṇḍin's *Avantisundarī.* Daṇḍin's version of the story is obviously based on that of Bāṇa's *Kādaṁbarī,* but differs from the continuation by Bāṇa's son on the following points :

1. According to *Uttarabhāga* (continuation) of the *Kādambarī,* Vaiśampāyana was turned into a parrot by Mahāśvetā's curse, while in Daṇḍin's versions Vaiśampāyana's birth as a parrot has not been accounted for.

2. In the *Kādambarī,* the marriage of Candrāpīḍa and Kādambarī took place after Vaiśampāyana's revival and Puṇḍarīka's return from the sky; but in Daṇḍin's version Kādambarī had put the wedding garland round the neck of Candrāpīḍa at her *svayaṁvara,* which took place before the curse on Mahāśvetā by her father and Vaiśampāyana's death on account of grief at the disaster that had befallen his beloved.

3. In *Kādambarī,* then parrot Vaiśampāyana was asked by Kapiñjala, sent by his father Śvetaketu and mother Lakṣmī, not to leave the hermitage of sage Jābāli for some time; but when it found that wings were grown, it one day secretly flew away towards the north where Candrāpīḍa's body was lying and when it could see Mahāśvetā. It was caught by a Caṇḍāla who took it, as ordered, to his mistress, the *Cāṇḍāla* princess, who later took it to Śūdraka, King of Vidiśā. According to Daṇḍin's version, sage Jābāli asked his pupil to take the parrot to Mahāśvetā who had taken birth as *Cāṇḍāla* maiden, and ask her to take it for the realization of desires to Śūdraka The pupil accordingly took it to the *Cāṇḍala* maiden; and she, in her turn, to King Śudraka.

4. According to the *Kādambarī* the *cāṇḍāla* lady who took the parrot Vaiśampāyana to King Śūdraka was its own mother

Lakşmī. She assumed that form in order to avoid the contact of people. In Daṇḍin's version, the maiden who took the parrot to King Śūdraka was none other than Mahāśvetā.

5. According to Bāṇa's son, Śūdraka who was Candrāpīḍa in his previous birth, was originally the moon-god who took birth on the earth by Puṇḍarīk's curse; while according to Daṇḍin, Śūdraka was Nandikeśvara, the chief attendant of Śiva, in his former birth and was cursed by goddess Bhavānī to be born as a king.

6. According to the *Kādambarī*, Śūdraka came to know through the words of the Caṇḍāla lady that he was Candrāpīḍa in his past life. Afflicted by the torment of love for Kādambarī, he gave up his life and consequently Candrāpīḍa came back to life by Kādambarī's touch. In Daṇḍin's version, Śūdraka, Nandikeśvara in his past life, was to give up his passion for the conquest of the regions and to follow the path of *trivarga* with his four wives after listening to Candrāpīḍa's story from the parrot.

7. That Śūdraka had four wives, is Daṇḍin's own invention.

8. Daṇḍin connects the story of Kādambarī with the narrative of his *Avantīsundarī* by making Kapiñjala take birth finally as the Brāhmaṇ Mātanga, afterwards known as Agniratha, and Puṇḍarīka relate his tale to cheer up Mandākinī, the bride of Mātaṅga.

CS-68

GĪTĀ AND KĀLIDĀSA

Gautam V. Patel, Ahmedabad

1. The introduction dispels the myth that Kālidāsa was oblivious of secular and non-secular literature of his times, and substantiates the theory that he had delved deep into the Mahābhārata and particularly the Gītā.

2. The concepts of *Daivī--Sampat, Sthitaprajña Triguṇātīta, Samatvayoga*—which are concepts of Gītā, are personified in the characters of Dilīpa, Raghu, Daśaratha, Rāma etc., the famous kings of dynasty.

3. Kālidasā is acquainted with the Karma Yoga through the Gītā. *Sahajakarma* theory is positively referred to in 6 : 1 Śākuntala. The use of the word 'किल' suggests that Kālidāsa is quoting some authority. It is none other but the Gītā.

4. Kālidāsa was familar with *Avatāravāda* as expounded in the Gītā. The theory, purpose and different *avatāras* of Vishṇu were known to him—and he refers to them when he speak of Rāma, Nṛsiṁha, Vāmana, Kṛshṇa etc.

5. Kālidāsa follows very closely the Gītā concepts of *lokasaṁgraha Vibhūtiyoga*, *Saṁaskāra* of previous birth, *Dhyāna yoga*, immortality of soul, supremacy of fate, theory of *Triguṇa* and ways to obtain liberation.

6. Vishṇu-as dealt by Kālidāsa is almost patterned on Viṣṇu of the Gītā. The fact that 'Vaikuṇṭha' is not mentioned in either Kālidāsa or the Gītā affirms the theory that Kälidāsa drew heavily from the Gītā.

7. The most striking resemblance between Kālidāsa and the Gītā are many phrases, lines and the general style. There are close parallels between relevant verses and *upamās*. For example, the Gītā uses the *upamā* of the flame at a lamp for a person in the state of medi-tation. Kālidāsa uses the same simile in two of his verses, namely, Raghu. 13-52, and Kumār. 3-48. Another striking similarity is bet-ween Gītā 14-10 and Raghu 10-38.

8. Kālidāsa elaborated on ideal conjugal love based on the Gītā. His works depict Gita's *Dharma-aviruddha-Kāma* theory.

9. His characterization of Pāravatī, especially her penance, is based on the ideals of the Gītā.

The paper attempts, through exact and elaborate quotations from both sources, to show beyond doubt, how familiar Kālidāsa was with the Gītā and how much he drew from it.

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KUNTAKA ON KAVI-SVABHĀVA

Prof. Miss Roopa Kulkarni, Nagpur

Amongst the known writers, who have written about poetic personality Kuntaka appears to be the first expounder of this subject in

literary criticism. Kuntaka's treatise on poetics namely. '*Vakrokti-jīvita*, lays its emphasis mainly on *Kavi-Vyāpāra* or *Kavi-kauśala*. This can be seen from his definition of poetry—viz.

शब्दार्थौ सहितौ वक्रकविव्यापारशालिनि ।
बन्धे व्यवस्थितौ काव्यं तद्विदाह्लादकारिणि ॥ (V.J. 1.7)

While explaining the term '*Vakra-Kavi-Vyāpāra*' Kuntaka throws an altogether new light on *Kāvya-mārgas* or the modes of expression. He does not classify the styles or Rītis on the basis of geographical regions like Vaidarbhī, Gauḍī etc., nor does he agree with the thought of their gradation like *Uttama*, *Madhyama* and *Adhama*. Kuntaka adopts a different basis of classification namely *Kavi-Svabhāva* or the disposition of a poet. He says-

कविस्वभावभेदनिबन्धनत्वेन काव्यप्रस्थानभेदः समञ्जसतां गाहते ।
(Vṛtti on 1.24. V.J.)

In his opinion, poetic activity or *Kāvya-Karaṇa* is closely associated with *Kavi-Svabhāva*. The type of the three *Kāvya-hetavaḥ* namely *Śakti*, *Vyutpatti* and *Abhyāsa* is the natural outcome of *Kavi-Svabhāva*. He classifies the *Svabhāvas* broadly into three groups i.e. (1) *Sukumāra Svabhāva* (2) *Vichitra Svabhāva* and (3) *Madhyama* or *Ubhayātmaka Svabhāva*. The styles are also called *Sukumāra*, *Vicitra* and *Madhyama* accordingly.

Besides the disposition of a poet, Kuntaka looks at *Svabhāva* in one more angle and that is *Vastu-Svabhāva* or *Padārtha-Svabhāva*. A poet does not see the world and things in it, through an ordinary vision. He wants to describe certain disposition or characteristic of an object, which emerges out of his own talent and imagination and therefore, appeals to the taste of the *Sahṛdaya*. In Megha-dūta, peculiar Megha-Svabhāva as seen by Kālidāsa happens to be the living source behind the theme of this work.

These two *Svabhāvas* are mutually inter-dependant factors and they not only determine the style of the poet, but the entire get up of a poetic composition. Thus Kuntaka, has established the place of 'Poetic personality' behind the process of *Kāvyānirmiti*.

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ŚAṄKARADEVA'S HANDLING OF THE RĀMA-THEME

Bhaba Prasad Chaliha, Gauhati

Śaṅkaradeva (1449-1568 A.D.), the great Vaiṣṇava saint of Assam was also a prolific writer who wrote voluminously in Assamese, Sanskrit and Brajabuli. His literary output, both in prose and verse, consists of a wide variety—translations or adaptations, compilations from different texts, songs and lyrics, longer narrative poems and plays and a doctrinal treatise. The propagation of the *Bhakti* cult was evidently the sole object of his writings, and he drew inspiration from the epics and the Purāṇas chiefly the Bhāgavata Purāṇa, which deal with the Kṛṣṇa theme.

Śaṅkaradeva does not seem to have much interest in the story of Rāma. In fact, but for three compositions, namely, the rendering of the Uttara-kāṇḍa (the last book) of the *Rāmāyaṇa,* a drama Rāma-Vijaya (Conquest of Rāma) and one single hymn (*bargīta*), Śaṅkaradeva scarcely turned to deal with the Rāma theme. The Assamese version of the *Rāmāyaṇa* by Mādhava Kandali, a predecessor of Śaṅkaradeva, lacked the Uttara-kāṇḍa and the Ādi-kāṇḍa and therefore Śaṅkaradeva and his disciple Mādhavadeva rendered these two books respectively and supplemented the version of Mādhava Kandali. Unlike the translation of the Bhāgavata, where the original was faithfully followed in the Uttara-kāṇḍa of the *Rāmāyaṇa*, the fidality to the original, whether in respect of character or incident, was not maintained. Even the character of Rāma is not the epic hero of Vālmīki but an incarnation of Viṣṇu. He has moreover much condensed the original story here. Śaṅkara himself calls this work "Uttara kāṇḍara kathāsāra" (the essence of the matter of the final book of the *Rāmāyaṇa*.) Sannkaradeva also wrote one drama on the Rāma theme, namely, the *Rāma-vijaya-nāṭaka* depicting the victory of Rāmachandra over the princes in winning Sītā in the *svayamvara* ceremony at Mithilā. The plot of the drama is mainly based on the Rāmāyaṇa, Bālakāṇḍa chapters 16—72. Here also the story is greatly abridged, some chapters of the Sanskrit original being scarcely touched at all. Many considerable variations are also introduced. Of his lyrics (devotional songs) there is only one which turns on the story of Rāma. It is like a dramatic lyric representing some one's warning to Rāvaṇa that the latter has invited peril by provoking Rāma, and advising him to take Sītā on his head back to Rāma.

In the present paper an attempt has been made to study the art and technique of Śaṅkaradeva's handling of the Rāma theme in his above compositions.

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श्लोकवृत्तस्य स्वरूपनिरूपणम्

लडुकेश्वर शतपथी शर्मा, कटक

श्लोकवृत्तम् अनुष्टुपछन्दसः प्रकारविशेषः तल्लक्षणं यथा श्रुतबोधे—

श्लोके षष्ठं गुरु ज्ञेयं सर्वत्र लघु पञ्चमम् ।
द्विचतुष्पादयोर्ह्रस्वं सप्तमं दीर्घमन्ययोः ॥ इति ।

पिङ्गलच्छन्दःसूत्रे श्लोकवृत्तस्य नाम नास्ति, तत्रत्यपथ्यावक्त्रचपलाविपुलासु श्लोकपादानां यथायथमन्तर्भावः ।

श्लोकलक्षणमपूर्णम् पदानां द्वितीय तृतीयाक्षरविषये तत्र मौनमवलम्बितम् । तेन समपादे 'विद्याचये विशारदाः, 'भवतु मम वो नमः' इति दोषयुक्ताऽपि रचना अनिषिद्धा भवति । षष्ठस्य गुरुत्वं पञ्चमस्यलघुत्वं च न सार्वत्रिकम्, 'सहस्रशीर्षापुरुषः' स्वरव्ययं स्वर्गः नाक' इत्यादिषु बहुस्थानेषु तन्नियमद्वयस्यादर्शनात् । विषमपादयोरपि सप्तमस्य गुरुत्वं न सार्वत्रिकम्, 'सुपर्वाणः सुमनसः', विद्या ददाति विनयम्,' 'गुरुद्वयाय गुरुणोः' इत्यादौ अमरसिंह-विष्णु-शर्म-माघादीनां कृतौ सप्तमं गुरुनैव दृश्यते ।

एतदसामञ्जस्यनिरासार्थम् कतिपयनूतननियमोपसंग्रहार्थं च श्लोक वृत्तस्य नूतनं लक्षणमुपस्थाप्यते । यथा—

१. (क) श्लोकवृत्ते सर्वपादे भवेतां युगपल्लघू, न द्वितीयस्तृतीयश्चा (ख) नादेशे कामचारिता ।

२, (क) समे सदा गुरुः षष्ठो (ख) लघु पञ्चमसप्तमौ । (ग) तृतीये तु लघौ तुर्यो न कदापि गुरुर्भवेत् ।

३. (क) विषमे तु गुरौ तुर्ये पञ्चमो वा गुरुर्भवेत् । (ख) गुरू लघू वा युगपद् यदि स्तः षष्ठपञ्चमौ । तदा तादृक् सप्तमः स्याद् (ग) युगपद् गुरवो यदा । तृतीयः पञ्चमस्तुर्यस्तदा षष्ठो ध्रुवं लघुः ॥ इति ।

पथ्यावक्त्रादीनां केचिदेव प्रकाराः श्लोके प्रयोज्याः, न सर्वे । यथा प्रथमपादे 'नमो गणेशायास्तुते' इति रगणविपुला श्लोके प्रयुक्ता श्रोतुर्वैरस्यमापादयेदिति तादृशाः प्रकारा उपेक्ष्या एव । लक्षणमिदम् कालिदासमाघामरसिंहादिबहुप्रसिद्ध कविरचनानुगुणमेव विरचितमिति सुधिय एवात्र प्रमाणमिति ।

CS-72

EKADINA PRABANDHA

Dr. B. Rama Raju, Hyderabad (A.P.)

Andhras have a special taste for extempore and other types of Citrakavitva from ancient times perhaps due to the royal patronage. This is

not only applicable to Telugu but also to Sanskrit poetry. Ālure Sūryanārāyaṇa Yajva was a poet in the court of Lingamanayaka of Rayavellore during the time of Venkatapatiraya II (1586-1614) of Vijayanagara empire. One day in the presence of his feudal chief, while disputing with other scholars he took up a challenge to compose a poem in one day on a topic chosen by the courtiers. Accordingly, he accomplished the task of composing a Kāvya extempore with four *sargas* having 430 verses in all. It deals with the story of Arjuna who as a result of transgressing the marital agreement made among the Pāṇḍava brothers regarding Draupadī, had to go on a pilgrimage for one year and during that journey married Ulūcī, Citrāṅgadā and Subhadrā before he returned home. The poet has named this as *Ekadinaprabandha* as it was composed in one day. It is unprinted and is available in the Saraswati Mahal Library Tanjore (No.3748 Vol.VI). Inspite of the fact that this poem was composed extempore, it is replete with fine thought, propriety of figures of speech, apt choice of words, melody and descriptions of high literary merit. An attempt has been made to show some specimens of the above in the present paper.

CS-73

THE KITCHEN AND BAR OF KĀLIDĀSA

Dr (Smt.) Krishna Dass, Bokaro, Dhanbad (Bihar)

Kālidāsa is being discussed by thousands of scholars, for last hundreds of years–'Kālidāsa as a poet', as a 'dramatist', as a 'Philosopher', as an *alankārajña*, as a 'nature-reader' etc. Even an article has been presented entitled "The Diseases of Kālidāsa."

In this paper we have analysed Kālidāsa's views about food and drinks. While discussing we have quoted a few other earlier authors to get a vivid picture. This paper is divided into two main parts, (1) Kitchen, (ii) Bar.

In the kitchen,firstly, we have enquired 'what was the fuel used', of course was not 'Calgas' or electric hot plate. Then came the utensils used in the kitchen followed by a discussion on vegetarian and non-vegetarian dishes. Lastly we mentioned the raw food-grain, salt, spices and oil as the medium of cooking.

In the second part we peep into the bar. It is indeed surprising to find how extensively the various types of liquors were consumed by the citizens particularly by the women folk of the town.

CS-74

JUSTIFICATION OF TĀTAKĀVADHA AS DEPICTED IN RĀMĀYAṆA AND RĀMA NĀṬAKAS

Manjula Sahdev, Patiala

Vālmīki in his epic Rāmāyaṇa has given a very honourable place to the ladies. He bitterly opposed the harsh attitude towards them. On seeing Tārā the queen of the king of monkey before him, Lakshmaṇa who was in an irritated mood, became calm. According to Vālmīki women should be given security. When Śatrughna was ready to kill Mantharā then Bharata abstained him from doing so. In Rāmāyaṇa it is clearly mentioned that the murderer of a woman gets a very low place in the next world, where the most wicked person feels hesitation to go. Rāvaṇa who was determined to kill Sītā could not do so due to the fear of *adharma*.

The study of Rāmāyaṇa shows that the women who are engaged in anti-social activities are not killed. Their only punishment was to impose some physical tortures. Sūrpaṇakhā and Ayomukhā were treated in the same manner. While entering to Lankā, goddess opposed Hanumān. Then Hanumān gives her a blow but did not take her life out.

In this way Vālmīki has treated the women but, it is a matter of great surprise why he allowed Rāma to kill Tātakā ? When Viśvāmitra approaches to Daśaratha, he does not say anything about Tātakā He only mentions the name of Subāhu and Mārīch who used to spoil his sacrifices. In this way he takes Rāma and Lakshmaṇa with him. Viśvāmitra impressed Rāma while giving so many examples and later on Rāma agrees to kill Tātakā. On beholding a lady before him Rāma changes his behaviour. Rāma kills Tātakā for his own security and not for the the sake of cow, brāhamaṇ and the country.

In Tātakā Vadha two aspects of Rāma's character have been noticed-- one, his vigorous strength and courage, the other is his own judgement. First under the pressure of his Guru he determines or assures that he would do the murder of Tātakā but infront of Tātakā he changes his attitude.

The dramatists of the post Vālmīki period have depicted this justification according to their own point of view. Some dramatists want to show the childhood strength of Rāma and they have depicted this vadha As Yajyaphala, Māhānāṭaka, Parsaṇrāghava, Ānandarāghava, Jānkī Pariṇaya, Sītāvijayendrapariṇaya, Ānandaraghunandana, Sītākalyāṇa Vīthi, Sītārāghava, Mathiliam, Abhinavarāghava, Pratāprāghava, Aṅgadnāṭaka, Jānkīrāghava, Yadvīyarāghava and Amoghrāghava, etc. Their hero Rāma being an obedient disciple of his Guru, does this work at the very

moment of the order. Some dramatists like Murāri, Rājaśekhara, Bhagwantrai, Vedāntasūri, Śrīraṇganātha and Bhaṭṭasukāmāra have tried to show the inner feelings of Rāma before and after the Vadha of Tātakā. A few dramatists like Bhavabhūti, Śhaktibhadra and Rājaśekhara clearly raised the objections on the character of Rāma through the dialogues of other character of their works.

The 20th century dramatist Jagūvakulabhūṣaṇa Kavi invented a new plot and thus has tried to save the character of Rāma. But he has shown the hero very upset after killing Tātakā.

The above study shows that upto the period of Rājaśekhara this Tātakā Vadha remained an act of criticism and from 10th to 20th century the poets tried to save the character of Rāma. In the last it can be justified by the wordings of Aṅgada of Hanumān Nāṭaka that the character of greatmen are worthy to praise and not to criticise.

CS–75

INHERITANCE OF AN OLD TRADITION IN ASSAMESE VERSIFICATION

Dr. Birendranath Rakshit, Shillong

This paper attempts to study the nature and characteristics of the Folk-metre that were found in the early verses of oral sources, irrespective of any age, in Assamese literature. Of all three classified NIA (especially eastern) versifications, namely, *Dhvanipradhāna*, *Tānapradhāna* and *Śvāsaghātapradhāna*, the third one being very much familiar to our speech-rhythm originated from the remote past and possibly had become popular before the Vaishṇava period of Assamese literature. The folk poetry, such as ballads, folk-rhymes, folk lore etc. based mostly upon some social and religious customs in rural set-up in early times. Especially in Eastern India, as in other parts of the country, they have got some common features, more or less in the forms and contents of the folk-poetry.

These folk-songs and rhymes have got an immense value from the prosodic point of view. This old metrical tradition which was mainly dependent on our speech-rhythm and popularly known as folk-metre dominated by stress-accent, explored also the domain of the Payar in *Tānapradhāna* style of mediaeval Assamese and Bengali court poetry in disguised form, that is, in the form of rhythm of the stressed metre (*Śvāsāghātapradhāna*).Perhaps it was a fact that the dominating characteristic of our court literature in the past suppressed the natural growth and

development of the stressed metre of folk-poetry, though inspite of this suppression, the stressed metre had infiltrated into the poetry of mediaeval period in the shape of stress-accented rhythm.

From the metrical stand-point, it would not be unjust to say that the main features of the order folk-style, especially in stressed metre, maintained in the first place atleast one initial stress in each foot in general; and secondly, it provokes some drawling effects and as such follows longum to the syllables that are pronounced with either musical or ever-stressed influence. This inference has got a realistic base and it bears a concrete evidence when we go through the structure of those old folk-poems.

The tendency of admixture in metres that we observe in the mediaeval period needs careful examination today as a gainful legacy from the past. Incidentally, it reminds us of the personal efforts of the Bengali poets like Tagore, D.L. Roy and others, experimenting a lot with this metrical form and its tremendous possibilities.

It is to be noted in this context that similar bold attempts are conspicuously absent in the modern Assamese poetry, except in some poems of Ratnakanta Barkakoti and his contemporaries. But on the basis of the tradition and heritage of a particular metrical style, three major principles may be adopted as follows to overcome this temporary stagnancy in Assamese poetry, indicating a new way and dimension to the contemporary poetry.

A bold attempt may be made at first to abolish the monotonous jerk at the stress-accent almost in each foot; secondly to make a provision for a divorce between the metrical-pause and sense-pause with their unevenness and diversity of position which may, thirdly, help an enjambement of the various verseforms, creating thereby a landmark of achievement in the history of Modern Assamese poetry. With a detail discussion on all these principles and possibilities, it is legitimately expected that the Assamese poets of 50's and onwards will certainly bear the responsibility of an inheritance of such a grand old tradition.

CS–76

A STUDY IN THE FIRST IMITATION OF THE GĪTAGOVINDA

Dr. Banamali Rath, Berhampur, (Orissa)

Jayadeva the finest lyrical poet of India has given such a charming picture to the amorous dalliances of Rādhā-Kṛṣṇa in his *Gītagoviṅda*, that it has become a perennial source inspiration of elation and joy to the

thinkers, literateurs devotees and heretics all a like. As a result in appreciation of the literary qualities of the Gītagovinda a host of writers of India, highly inspired by its external artistic beauty and the internal universal appeal, have attempted at different times to compose poems in imitation of that master piece. Especially the poets of Orissa being born and brought up in that glorious tradition of Sanskritic culture, have composed in Sanskrit more than thirty imitative works of the *Gītagovinda* in order to give vent to their poetic ingenuity and erotico-devotional ecstasy. In the present context our observations will be restricted to the first imitation of the *Gītagovinda.*

We learn from different records available today that Jayadeva, the author of the *Gītagovinda* was an inhabitant of Kenduli *śāsana* nearby Puri and his superb *Gītagovinda* was introduced into the daily liturgy of Lord Jagannātha by Kavi Narasiṁha Deva (1278-1308 A.D.) a Gaṅga king of Orissa. Later on Puruṣottamadeva alias Bhanudeva II (1309-1328 A.D.) another king of the same dynasty, composed a work in imitation of the *Gītagovinda* and tried to replace the *G.G.* by his own work in the daily services of the Lord. This attempt was vehemently opposed by the scholars, devotees and by the Lord Himself, But after a prayer, the devoted king got the devine sanction of incorporating a few verses from his own work into the *Gītagovinda*, that was ordained to be recited in the daily rituals of the temple.

Now we do find a few spurious verses, unbefittingly interpolated at the end of each canto of all the editions of the *G.G.* Those have been construed as the verses taken from the kings work. In this paper we have tried to determine the original portions and spurious elements of *G.G.*, attempted to identify the king Puruṣottama with Bhānudeva II, examined and established the separate entity of Gajapati Puruṣottamadeva, the author of the *Abhinava-Gītagovinda.*

Thus we have arrived at the conclusion that there was a work in imitation of the *G.G.* to the credit of Puruṣottamadeva alias Bhānudeva II (1309-1328 A.D.), after a careful examination of informations collected from the following works :

(*i*) *Sarvāṅgasundarī* commentary on the *G.G.* by Sri Nārāyaṇa Dāsa (1278 A.D.)

(ii) *Sāhityadarpaṇa* of Viśvanātha Kavirāja (14th cent)

(iii) *Rasikapriyā* commentary by Rāṇā Kumbha Karṇa of Mewār (1450 A.D.)

(iv) *Rasamañjarī* commentary on the *G.G.* by MM. Śrī Śankara Miśra of Mithila (16th cent).

(v) *Bhaktamālā* of Maithilla Candradatta

(vi) *Bhaktavijaya* of Mahipati of Mahārāṣṭra

(vii) A commentary on Nāvājee's *Bhaktamālā* by Priyādāsa (1712 A.D.)

(viii) *Dardhyatā Bhakti* of Rāmadāsa (18th Cent.)

(ix) The first translation of the *G.G.* into Oriyā by Dharaṇidhara Miśra.

CS-77

NEW LIGHT ON BHAṬṬA UDBHAṬA'S DATE

Dr. C.R. Basistha, Durgapur (West Bengal)

I

That Bhāmaha had flourished earlier than Udbhaṭa is an established fact. Bhāmaha had been okayed as a model poeticist till the middle of the 8th century A.D.

The most important clue of fixing Bhāmaha's date is furnished by Ānandavardhana who refers to a passage of Bāṇabhaṭṭa's *Harṣacarita* (Ucch – VI, p. 661, J. Vidyasagar's Ed., Cal. 1939), showing Bāṇa as borrowing an idea from Bhāmaha (III-28).

Further, though Bāṇabhaṭṭa is mentioned in the *Dhvanyāloka* as borrowing an idea from Bhāmaha, he (Bāṇabhaṭṭa) never betrays his knowledge of Udbhaṭa in any of his works. So Bāṇabhaṭṭa, a Court Poet of Harṣa (606 – 648 A.D.) knew Bhāmaha but not Udbhaṭa, the most celebrated poeticist of his time. In other words, Udbhaṭa was a latter author than Bhāṇabhaṭṭa.

Again, Gnoli's Fragments of Udbhaṭa's *Vivaraṇa* (Frags—10a, 37b, 70b) give us definite clue as to the fixing of Udbhaṭa's date. Of the three Fragments, viz. 10a, 37b, 70b, the first one contains a verse from Bhāravi (III—21) and the last two refer to the two verses from Māgha's *Śiśupāla-Vadha* (III—8 and 1-53 respectively). This new light on Udbhaṭa's date, focussed by Gnoli's Fragments, brings Udbhaṭa definitely much later than Māgha (latter half of the 7th century A.D.). So, Udbhāṭa had flourished at a period later than that of Bāṇabhaṭṭa, Bhāravi and Māgha even.

II

It is probably Ānandavardhana among the Poeticists who betrayed his knowledge of Udbhaṭa for the first time, by contradicting Udbhaṭa's peculiar concept of *Rasodaya*, criticising his idea of *Śleṣa* and also by quoting his views on several occasions in his treatise. So, Udbhaṭa must have lived between Māgha and Ānandavardhana.

Ānandavardhana had flourished, as *Rājataraṇgiṇī* says, during the reign of Avantivarman in Kashmir (857—884 A.D.).

Again, according to *Rājataraṇgiṇī*, Udbhaṭa had been the Chief Poet (*Sabhāpati*) at the Court of King Jayāpīḍa of Kashmir (779—813 A.D.).

From the foregoing data, it is quite probable that Udbhaṭa had lived between 750 and 800 A.D. with a gap of nearly a century before the advent of Ānandavardhana. This long gap of nearly a century is justified on the ground that the formulation of the Dhvani-doctrine involved a long process of evolution till its culmination in a definite scientific shape, given by Ānandavardhana in the middle of the 9th century A.D.

III

Further, Bühler's discovery of many valuable Kashmirian works on Poetics including one of Udbhaṭa (Kā-sā-Saṁ) in 1875, gives a powerful support to the probable date of Udbhaṭa, mentioned above.

According to Bühler, the earliest text books on Alaṁkāra, one of which is Kā-sā-Saṁ, belonged to the reign of King Jayāpīḍa of Kashmir (779—813 A.D.).

As Udbhaṭa gives us no clue as to his parentage, his preceptors, or contemporaneous authors, we have no other way than to determine his date anew on the slender basis of Gnoli's Fragments besides Kahlaṇa's observation on the Poet in the work.

It is to be noted here that Gnoli's Fragments of Udbhaṭa's *Vivaraṇa* are definitely a genuine version of Bhāmaha's treatise of that name and the authenticity of the Fragments is beyond any reasonable shadow of doubt on the basis of indisputable evidences in the body of the Fragments in which a careful reader must not miss many of the special traits of Udbhaṭa's concept of different aspects of Poetics are fully manifest.

CS-78

नैषधीयचरित में प्रतिमुखसन्ध्यङ्गनिरूपण

डॉ० सुषमा कुलश्रेष्ठ, दिल्ली

आचार्यों ने नाटक में पांच सन्धियों तथा उनके अङ्गों की उपस्थिति को आवश्यक माना है। इन सन्धियों तथा उनके अङ्गों का नाट्यशास्त्रीय ग्रन्थों में अतिविस्तार से

उल्लेख किया गया है। महाकाब्य का लक्षण प्रस्तुत करते समय आचार्यों ने स्पष्ट निर्देश किया है कि महाकाव्य को भी नाटक के समान पञ्चसन्धियों से समन्वित होना चाहिये। इससे स्पष्ट है कि महाकाव्यों में सन्धि-योजना को नाटकों की सन्धि-योजना के बराबर ही महत्त्व दिया गया है। संस्कृत के अनेक महाकाव्य भी इसके प्रमाण हैं क्योंकि उनमें सन्धियों की विधिवत् योजना हुई है। सन्धियों के सम्यक् निर्वाह के लिए यह आवश्यक है कि नाटक अथवा काव्य में आधिकारिक तथा प्रासङ्गिक वृत्त, पञ्च अर्थप्रकृतियों तथा पञ्च कार्यावस्थाओं की भी सम्यक् योजना की जाये।

एक प्रयोजन में अन्वित कथांशों के अवान्तर सम्बन्ध को सन्धि कहते हैं। सन्धियों के अवान्तर विभाग ही सन्ध्यङ्ग कहलाते हैं। यह स्वभाविक एवं निश्चित है कि जब किसी नाटक अथवा काव्य में पञ्चसन्धियों की योजना की जायेगी तब वहां उन सन्धियों के अङ्गों की योजना न की जाये, यह सम्भव नहीं है। नाटक में सन्ध्यङ्ग-योजना के विषय में निर्देश नाट्यशास्त्रीय ग्रन्थों में प्राप्त होता है। यद्यपि किसी भी प्राचीन आचार्य ने महाकाव्य में सन्ध्यङ्ग-योजना के विषय में कुछ निर्देश नहीं किया है तथापि हम यह मान सकते हैं कि जब उन्हें पञ्च-सन्धियों की योजना महाकाव्य में अभीष्ट है, तब सन्ध्यङ्ग-योजना भी उनकी अभीष्ट ही होगी। हां, यह हो सकता है कि इसका अलग से निर्देश करना उन्होंने आवश्यक न समझा हो। साहित्यदपर्णकार विश्वनाथ ने 'सन्ध्यङ्गानि यथालाभमत्र विधेयानि' कहकर स्पष्ट निर्देश किया है कि महाकाव्य में सन्ध्यङ्गों का भी यथासम्भव सन्निवेश करना चाहिये।

इस प्रकार यह सुनिश्चित है कि महाकाव्य में सन्ध्यङ्ग-निवेश की ओर भी महाकाव्य-रचयिताओं का ध्यान अवश्यमेव गया था। यही कारण है कि संस्कृत के महाकाव्यों में अनेक सन्ध्यङ्ग प्राप्त होते हैं। महाकाव्यों में सन्ध्यङ्गों के प्राप्त होने पर भी हमारे टीकाकारों ने उनकी ओर ध्यान देने की आवश्यकता ही नहीं समझी और उनकी पूर्ण उपेक्षा की। उनकी दृष्टि नाटकों में ही सन्ध्यङ्गों को खोजने में उलझी रही।

श्रीहर्षप्रणीत नैषधीयचरित महाकाव्य में पांचों सन्धियों तथा ५८ सन्ध्यङ्गों की सुन्दर योजना हुई है। प्रस्तुत लेख में उक्त काव्य में प्रतिमुख सन्धि तथा उसके अङ्गों का विवेचन किया गया है। प्रतिमुख सन्धि के १३ अङ्ग माने गये हैं जिनका सन्निवेश नैषधीयचरित में इस प्रकार है—

१. विलास=४/५२, ७७;	२. परिसर्प=२/१७-१८;
३. विधूत=४/८४;	४. शम=४/११६,१२१;
५. नर्म=अनुपलब्ध	६. नर्मद्युति=अनुपलब्ध
७. प्रगमन=४/१०२-१०६;	८. निरोध=१३/३४;
९. पर्युपासन=अनुपलब्ध	१०. वज्र=६/४६-४६;
११. पुष्प=३/५६,६७;	१२. उपन्यास=२/४४,४५,४७;
१३. वर्णसंहार=४/११३,११४,५/७६।	

CS-79

CLASSICAL SANSKRIT AND THE BEGINNING OF SANSKRITIC STUDIES IN SOUTH-EAST ASIA

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In studying the Sanskritic literature of South-East Asia, one is confronted with the unevitable task of getting acquainted with several classical languages of this vast region, as well as of India, and scholarly secondary works on them in several European languages. This is only one aspect of the problem ; the other refers to the basic materials themselves which still lie, for the major part, in MSS in several countries of South-East Asia. In some cases, summaries or notices of these MSS have been furnished by western or Asian scholars, but these are mostly recorded in Dutch or French. The uneven progress of research on the ancient literature of South-East Asia has also left vast gaps in certain areas of our knowledge, but these desiderata can only be removed with the gradual progress of research. The aim of the present paper is to invite the attention of Indian Sanskritists to what is still a very promising field of research work.

At the time of the introduction of Sanskritic studies in S.E. Asia, the linguistic map of the mainland of South-East Asia was vastly different from what it is new. A geographical distribution of the ancient inscriptions written in the indigenous languages would indicate that the linguistic domain of Burmese, Siamese, Laotian and Vietnamese has extended towards the lower courses of the Irrawaddy, Menam, Mekong and the sea-outlet. In Island-Asia, there are about 250 languages in an area of continental dimension from Formosa in the North to New Zealand in the South and from Madagascar in the West to the Easter Island. The languages, have been classified by Dr. Gonda into 16 principal groups.

This Austro-Asiatic or Austric family of languages differs from Indo-Aryan in almost every respect. The contribution of Indo-Aryan languages was therefore, limited, in the main, to vocabulary, rhetoric and prosody, besides occasional observance of the *sandhi*-rules, formation of compounds and grammatical particles. The script of this vast region was also evolved out of the Indian Brāhmī-script. As the structure of the languages generally remained unaffected, we should not call it a mixed language.

Of all these languages, only the Javanese and the Balinese have an ancient literature of their own, but that Sanskrit and Pali were also studied assiduously in ancient Burma. Malaya, Sumatra, Funan, Campa and Kambuja admits of no doubt. Sanskrit and/or Pāli inscriptions from ancient times have been found in every country of South-East

Asia ranging from the 3rd/4th century to the 14th, and they contributed to the gradual evolution of native languages and literature.

Sanskrit or Pāli words in the vocabulary of the languages of Java and Bali are most extensive. Though not so extensive, Sanskrit/Pāli words have made impact on Old Khmer, Cām, Siamese, Burmese, Maley and on Bari, Retinese, Mangarai, Sasak and other languages of Island-Asia. The number of Sanskrit inscriptions of Funan, Campā and Kambuja run into hundreds and may be treated as beautiful specimens of Kāvya, as many of them contain hundreds of *ślokas* written in various Sanskrit metres. These have been enriched with Sanskrit *alaṁkāra*. Some of the inscriptions, as for instance these in the so-called Proto-Malay, leave the impression of first being composed in Sanskrit and then rendered into the native language. In this task of developing native languages, native scholars very often played a notable part, as the literature of Java testify. Unfortunately, no literature from the ancient period has survived, except in Indonesia. But references in the Inscrip-tions indicate that no branch of Sanskritic studies was left untouched in Indo-China and its cultivation was both extensive and intensive in that region. To the Indian Sanskritists, the field is a most alluring one and their scholarship should be brought to bear upon this field, which is a vast one, but alas, the number of research workers from both East and West is so small.

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विशेषणमालालंकारस्थापनम्

डॉ० रमाकान्त शुक्लः, नई दिल्ली

अलंकारशास्त्रस्य प्रतिष्ठापनायामालकारिकाणां सौन्दर्यदर्शनवृत्तिरेव मूलभूता। निरन्तरं प्रवर्धमानस्य रचनात्मकस्य साहित्यस्य पुनः पुनरनुसन्धाने यत्काव्यसौन्दर्यं तानावर्जयामास तेषु तेष्वलंकारशास्त्रग्रन्थेषु तस्यान्तर्भावो नूत्नालंकारस्थापनद्वारेण दरीदृश्यते। यत्सत्यम्, अलंकाराणां लक्ष्याणि तु अनादिकालतः विरच्यमानानि दृश्यन्ते किन्तु तेषां लक्षणानि कालस्याग्रेसरद्भिश्चरणैस्सह विरचितानि विरच्यन्ते च। गीतायाः— "ध्यायतो विषयान्पुंसः" इति श्लोकद्वयस्य रचनाकाले व्यासस्य सम्मुखं 'कारणमाला'—नामालंकारस्य स्वरूपं प्रख्यापितं नासीत् किन्त्वेतदवश्यं सम्भाव्यते यदुपर्युक्तश्लोकद्वयस्य एतादृशस्यान्यस्य वा श्लोकस्य संरचनयाकृष्टैरालंकारिकैः 'कारणमाला'लंकारस्य स्थापनायां कृतायां परवर्तिनां कवीनामेतदलंकारद्वारेण स्वानु-भूतेरभिव्यक्तिदानस्य वृत्तिः प्रादुरभूत्। अपि च, एकामेव कथनभंगीं भिन्नदृशावलोकनेऽप्या-लंकारिकाणां सौन्दर्यानुभूतिरेव प्रमाणम्। तथा हि, "जटा नेयं वेणीकृतकेचकलापो न

गरलम्' इत्यादि पद्येऽप्पय्यदीक्षितदृशा '**भ्रान्तापह्नुति**'—नामालंकारः, विश्वनाथदृशा चात्र **निश्चयालंकारो** मतः स्यात्। यतो हि सः '**अन्यं निषिध्य प्रकृतस्थापनं निश्चयं पुनः** इति निर्दिश्यमानस्वरूपस्य निश्चयालंकारस्योदाहरणरूपे जयदेवकृतम्, '**हृदि बिसलता-हारोनाय**' मित्यादि पद्यमुपस्थापयति।

एवमेव, पूर्वोपस्थापितेऽलंकारशास्त्रे कालक्रमेण केशवादिभिराचार्यैर्नूतनानाम-लंकाराणामुद्भावनया वृद्धिः कृता। अन्यैश्चापि क्रियमाणा स्यात्। कालविशेषेऽलंकार विशेषस्य स्थापनाया नायमभिप्रायो यत्तत्कालतः पूर्वं 'तस्यालंकारस्य लक्ष्याण्येव न विद्यन्तेस्म अलंकाराणां निर्देशो हि प्रक्रियासातत्य (कण्टीनुअस प्रोसेस)—रूपः, यस्मिन्नदृष्टस्य दर्शनं दृष्टस्य चानुसरणं कर्त्तुमालंकारिकाणां जागरूकता सदा प्रति-बिम्बिता भवति। अलंकाराणामियत्ताया अभावस्य '**सहस्रशो हि महात्मभिरन्यैरलंकाराः प्रकाशिताः प्रकाश्यन्ते च**' प्रभृतिनां कथनानां वायमेवाभिप्रायो यदलंकाराणां नवनिर्देशो बोभूयते एव। प्रकृतपंक्तीनां लेखकेनाप्येकस्यालंकारस्य नवनिर्देशो विधियते।

प्रकाश्यमानोऽलंकारोऽस्मन्मतानुसारं '**विशेषणमाला**' नाम्नाभिहितः स्यात्।

"**यत्रैकस्य विशेष्यस्य व्यक्तित्वप्रकाशनाय काव्यचारुत्वनिष्पादकानामनेकेषां पंक्तिबद्धानां विशेषणानां योजना स्यात्तदा**" **विशेषणमालालंकारः**। अस्योदाहरणरूपेण '**हे चन्द्रचूड मदनान्तकशूलपाणे**'— '**जय शंकर पार्वतीपते। मृड! शम्भो! शशिखण्डमण्डन!**'—'**अमरसमरभरुद्वहो**' (पुष्पदन्त) '**कनकभूधरशिखरवासिनि**' (विद्यापति)—'**संकरं संप्रदं**' (तुलसी)—'**रवि हुआ अस्त**' (निराला)—प्रभृतीनि सम्पूर्णपद्यानि ग्रहीतुं शक्यन्ते।

अस्य च '**विशेषणमाला**' लंकारस्य पूर्वतनेषु विद्यमानेष्वलंकारेष्वन्तर्भावो न सम्भाव्यते। तथाहि विशेषण-विशेष्यभावमवलम्ब्य स्थिते परिकर-परिकरांकुरात्मका-लंकारद्वये ग्रहीतृभेदाद्विषयभेदाद्वैकस्यानेकधोल्लेखरूपे उल्लेखालंकारे च नास्यालंकारस्यान्तर्भावः। नाग्नं परिकरः, तथाविधसाभिप्रायविशेषणानामत्रानपेक्षित-त्वात्। परिकरे हि साभिप्रायाणां विशेषणानां प्रयोगोऽनिवार्यः विशेषणमालायां च विशेषाभिप्राय—रहितानां सामान्य-विशेषणानामपि प्रयोगो मतः। केवलं गूढव्यंग्यानामेव विशेषणानां स्थितौ परिकरः, न तु सर्वेषां विशेषणानां योजनायामपि। अतः परिकरा-लंकारमण्डले तेषामेव विशेषणानां सम्पातः स्वीकार्यः स्यादृषां '**येगराज। सेनापते। द्रोणोपहासिन्**' इत्यादिवत् '**कुर्यां हरस्यापि पिनाकपाणेः**' इत्यादिवद्वा विशिष्टव्यंग्य-साधकता स्यात्। इत्थं हि, 'विशेषणमाला'ऽलंकारः परिकरतः पृथक् संतिष्ठते।

नाप्ययमुल्लेखः। उल्लेखे हि ग्रहीतृभेदाद्विषयभेदाद्वैकस्यानकधोल्लेखः, अत्र च ग्रहीतृभेदं विषयभेदं यावदेव न विशेषणानां सीमितत्वम्।

कर्त्ता, कर्म क्रिया चेति वाक्यस्य मुख्यांशाः। एकस्याः क्रियायाः बहुषु कर्तृषु एकस्य कर्त्तुः बह्वीषु क्रियासु वा दीपकालंकारो भवति। किन्तु कर्त्ता, कर्म च कदाचित् बहुविशेषणविशिष्टे भवतः। विशेष्यपदमेकमेव, विशेषणपदानि च बहूनि। एतादृश्याम-वस्थायां '**विशेषणमाला**' लंकार एव मतः स्यात्। चमत्कारोत्पादकानां पंक्तिबद्धानां

विशेषणानामुपरि आलङ्कारिकाणां दृष्टिः पूर्वमेव निक्षेप्तव्या आसीत् किन्तु न निक्षिप्ता । अत्र को हेतुरिति न विद्मः ।

विशेषणमालायां तदा अपरोऽपि चमत्कारः संयुज्यते यदा—

(क) समानोपसर्गप्रारब्धानां समानपूर्वपदानां वा विशेषणानां प्रयोगः स्यात् ।
दुष्प्राप्य, दुष्प्रेक्ष्य, दुस्तर्क्य, दुष्पार संसारहर सुलभ मृदुभावगम्यं । (तुलसी)

(ख) यदा वा, समानपरप्रत्ययनिष्पन्नानां विशेषणानां प्रयोगः स्यात् ।
यथा–'**सर्वकृत, सर्वभूत, सर्वजित**, सत्य संकल्प, कल्पांतकारि ।' (तुलसी)

विशेषणमालालंकारस्य संसृष्टिसंकरावपि सम्भवतः । उपमोत्प्रेक्षोल्लेखपरिकररूपकादिभिरस्यांगागिभावसंकरो चारुत्वविशेषमादधाति ।

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PURŪRAVAS-URVAŚĪ EPISODE : A STUDY IN VEDICO-PURĀṆIC CORRELATES

Dr. S.G. Kantawala, Baroda

The legend of Purūravas and Urvaśī is broadcast in Vedic and post-Vedic literature. The Purāṇas are said to expound (*upabṛṁhaṇa*) the Vedic themes and this legend occurs in a number of Purāṇas. It is proposed in this paper to discuss how far and in what way the Parāṇas expound this legend.

CS-82

CAMPŪ : AN EXPERIMENT OF FREE STYLE COMPOSITION

Dr. D.G. Vedia, Modasa (Gujarat)

It is wellknown that Campū is an important variety of mixed poetry in Sanskrit literature. There are some other varieties like Udāharaṇa, Ghoṣaṇā, Biruda etc. of mixed poetry. Among all mixed forms Campū is the only widely developed form.

It is also known to us that though Campū is a Prosopoetic form, it is formless form, developed hapazardly. So the characteristics of Campū formed by rhetoricians are not seen in the various Campūs. Various

scholars also tried to trace out its chief characteristics. But unfortunately all efforts of rhetoricians and scholars to tie it up in rigid form are in vain. Close examination of the characteristics laid down by rhetoricians in due course of time are either narrow or wide. Ultimately one has to define Campū as Proso-poetic composition and this chief and only characteristic is enough wide. Campū authors also took it as Proso-poetic composition. But to the Campū authors Campū is an attractive form on account of its chemical comingling.

Generally it is believed to be Proso-poetic composition. But sometimes Campūs are also staged in south India by Cākyārs as Kuṭṭu. So it can be said that Campū is an audio-visual proso-poetic composition.

Here an attempt is made to trace out that Campū is a mixed variety developed freely, liesurely and hapazardly. Campū authors took ample liberty in comingling of prose and verse, in transit from prose to verse, Śāstra to Kāvya, narration to description etc. and vise-versa, in consoling the reader, in creating poetic charm, in quoting verses of other poets, in using dialogues, in naming the chapters if the compositions are divided, in selection of sentiment, hero, heroine, plot etc. All these lead us to the conclusion that Campū is related with all other forms of poetry. So it is difficult to tie it up in the definite form and to ascertain its chief distinguishing characteristics.

The close study of the Campūs, views of the Campū authors, rhetoricians and scholars make one conclude that Campū is a Proso-poetic composition which is formless form developed liesurely, creating poetic charm constantly through its transit with a view to console the reader often.

Instead of discussing the characteristics laid down by rhetoricians and scholars here an attempt is made to find out some characterisitics such as combination, poetic charm, transit, consolation and formlessness like five elementary principles of Campū developed in free style.

CS-83

CONCEPT OF THE COMIC

Dr. Kalipada Giri, Calcutta

Indian aesthetics recognises eight emotional moods of which the Comic is one. Though the status of a *rasa* is conferred on the Comic, in actual practice this is not prominently delineated in poems or dramatical compositions of repute. The science of literary criticism indicates

composition of lesser value as the proper field for delineation of this emotion, implying thereby that this is not at par with other emotional mood like the erotic and the tragic. This inferior status of the Comic is evident from the observation of Indian theory as well, which describes the Comic as a pseudo-aesthetic concept in sharp contradistinction to the proper aesthetic one. This is all the more testified to by the fact that the loss of personality is not complete in experience of the Comic, which demands a feeling of superiority in the experiencer.

While Sanskrit dramas of repute depict the Comic with reference to the character of the Jester alone, the small farcical plays of lesser importance delineate this emotion with reference to the hero even. This hero does not represent the aristocrat and the cultured, and is drawn from the lower strata of society. This practice adopted by our ancient dramatists goes to indicate the position enjoyed by the Comic in the society of connoisseurs of poetic art. Bharata, strangely enough, describes the Comic as the transformation of the erotic· implying thereby that the Comic is to be presented through improper delineation of the erotic. And the result is the genesis of the small farcical plays entitled Bhāna, which delineate the improper erotic in its numerous aspects.

In the paper a modest attempt has been made to indicate the exact position of the Comic by analysing the tenets of Indian theoreticians and the poetical creations of ancient writers of relevance.

CS-84

SOME PICTURES IN THE MEGHADŪTA

Dipti Dasgupta, Burdwan (W.B.)

The *Meghadūta* belongs to the class of *Khaṇḍa-kāvya* recognised by later Sanskrit literary critics. Modern critics would call it a lyric poem. As such, what is expected here is the revelation of one single human sentiment within a short compass. Indeed, the eternal sentiment of love in separation has found unique expression in this universally popular poem of Kālidāsa. But apparently, this is not all that we find here. It is also a storage of superb pictures painted by a master artist. The appeal of some of these pictures has been discussed here. The most pertinent question, however, is—how far are they consistent with the unity of the whole poem as a lyric. An answer has been offered and an overall significance of the pictures in the lyric frame of the poem has been discussed.

CS-85

KĀLIDĀSA AS A CHILD-PSYCHOLOGIST

R.N. Aralikatti, Tirupati

Kālidāsa, the poet and playright, has created immortal characters, which are vivid testimony to his deep knowledge of human behaviour, conduct and character. His knowledge of child psychology is evident from the children-charcaters in his works. The development of the physical, emotional, intellectual, characteristics of the children are significantly implied and strikingly expressed in the protraits of Bharata (Sarvadaman), Kārtikey, Kumara, Raghu, Ayus. The playful nature, their obstinacy, their fear-complex; their innocence and make-believe attitude are all portrayed with a touch of psychologist. This paper attempts to throw light on the child-psychology of Kālidāsa as a child-psychologist, in the light and language of modern child-psychology.

CS-86

BHARTṚHARI ON EDUCATION AND SOCIAL VALUES— A REVIEW

R.N. Aralikatti, Tirupati

The ideas of the philosopher-king Bhartṛhari on men and matters and his preachings have an universal appeal and ennobling effect on life and hence have relevance to modern men and women. His ideas on education and social values are scattered in his works. His approach to life is both idealistic and pragmatic. "Education and learning alone should be honoured and not wealth. The uneducated and uncultured are none better than beasts. It is the wealth which cannot be robbed by any robber. Modesty adds grace to the learning. The most important of all values is character. It is, the crown and glory of life. Even a highly educated man with no character, is to be avoided scrupously, like a jewel in the hood of a poisonous serpent. Devotion to duty and devotion to God are also to be valued as ideals. Courtesy towards one's kith and kin, compassion towards one's servants, 'tit for tat policy' towards the wicked people, love and respect towards the good people, diplomacy towards the king (in Administration), honesty towards the learned ones, bravery towards one's enemies, patience and endurance towards one's elders, cunningness (cleverness) towards women folks— are some of the qualities which need to be assimilated by us, if we want

to lead a successful practical life. The list of qualities can be added, "Fearlessness" under all circumstances, is another value to be cherished. It emanates from detachment on vairagya and hence it is their detached attitude which leads us to the highest of the fourfold aims of life. The paper attempts to evaluate the social-values as conceived by Bhartrhari, in the context of modern social life of our country.

CS-87

SOME READINGS IN THE HARṢACARITA

Dr. A.N. Pandey, Varanasi

हर्षस्य चरितं शुभ्रं बाणेन कविना कृतम् ।
तत्र स्थलेष्वनेकेषु निगूढो भावसञ्चयः ॥
सूक्ष्मया प्रज्ञया सर्वं धीधनैः समुपास्यते ।
तद्वर्त्मना विधातव्यमस्माभिः परिशीलनम् ॥
काव्यतत्त्वं पुराणञ्च समस्तं ज्ञानवैभवम् ।
योऽधिगच्छति पुण्यात्मा स जानाति नृपं वरम् ॥
कृतौ च विकलाः पाठा मया सम्यग् विभाविताः ।
त एवात्र निरूप्यन्ते शुद्धरूपैः सिमुद्धृतैः ॥
सोऽहं ज्ञानिसमाश्लिष्टे सद्गोष्ठीसंविधानके ।
शोभनं पाठरूपं यत् तत् प्रस्तौमि सदानतः ॥

In this paper some readings of the Harṣacaritra have been discussed and appropriate ones have been suggested.

CS-88

EVOLUTION OF THE CONCEPT OF SVABHĀVOKTI IN ALAMKĀRAŚĀSTRA

M. Siva Kumara Swamy, Bangalore

Svabhāvokti has an uninterrupted history in *Alaṁkāraśāstra*. Although Bharata did not mention it, still, as early as Bhāmaha and Daṇḍin, it was accorded a place among the '*alaṁkāras*'. The first conception of it centres round the two words, *Svabhāva* and *ukti*. With this simplest idea of *Svabhāvākhyāna*, Bhāmaha defined and illustrated it. This involved a difficulty of reconciling between *Svabhāvokti* as an *alaṁkāra* and *Vakrokti* as the basis of all 'alaṁkāras'. Daṇḍin to whom *Vakrokti* was the principle underlying *alaṁkāras* other than *Svabhāvokti*,

finds no difficulty in treating it as an *alaṁkāra*. But he overstates its scope by saying that it is prevalent in Śāstras as well as *Kāvya*.

Udbhaṭa seemed to have sensed the conflict between *Svabhāvokti* and *Vakrokti* when he restricted the scope of 'Svabhāvokti' to the description of things like young ones of a deer, etc., in their sportive activity. This made it less amenable to criticism and pin-pointed what exactly was the element of charm in it. It was maintained by Rudraṭa that the presentation should be faithful to the nature of things and should not be hyperbolical.

The place of *Svabhāvokti* as an *alaṁkāra* was never questioned until Kuntaka. A new jerk was given to this concept by Kuntaka, who questioned its very *alaṁkāratva*. The charming aspect of things, according to him, constitutes 'artha' which, with *Śabda*, could be only *alaṁkārya*. This objection paved the way to the modification of the concept in the hands of Ruyyaka and Viśvanātha. Ruyyaka spoke of *sūkṣmatva* in relation to *svabhāva*. *Sūkṣma*. means that it is such as can be apprehended by the poet alone. The same is the idea expressed by Viśvanātha by the term *durūhatva* in his definiton of *Svahāvokti*. Earlier Mammaṭa just stuck on to Udbhaṭa's conception of *Svabhāvokti*.

When we come to Appayya Dīkṣita, we find him reverting back to the wider conception of Daṇḍin's *Svabhāvokti*. This was evidently due to the restriction of the scope of 'Vakrokti' to a particular *alaṁkāra* of that name.

Thus, it is to trace the evolution of the concept of 'Svabhāvokti' that this paper is devoted.

CS-89

FUTURE OF SANSKRIT LANGUAGE—SOME SUGGESTIONS

Dr. Yogesh Pandey, Saugar

The paper attaches the prime importance of Sanskrit language in the present "atomic age". The role played by the Sanskrit language in the past is fully known to the world-scholars. At present it occupies a special position among the principal regional languages of India. In some of aspects it requires specific creative developments, in India and abroad. With the rapid growth of modern civilization in the field of science and technology new terminology has been and is being coined

generally in the *Latin* and *Greek* languages. It is suggested that Sanskrit language would prove to be an appropriate media for expressing the scientific terminology. The paper proposes therefore that Sanskirt Language should find international recognition for the medium of international scientific terminology alongwith the Latin and Greek languages etc. if not exclusively.

CS-90

RASAKALPADRUMA OF CATURBHUJA MIŚRA

Dr. J P. Sinha, Lucknow

No. of the Manuscript	...	Akhila Bhāratīya Sanskrit Parishad, Lucknow ... 5963.
Name of the Text	...	Rasakalpadruma
Name of the Author	...	Caturbhuja Miśra
Date of authorship	...	V.S. 1705
Material	...	Paper
Date of the MS.	...	V.S. 1910
Total leaves	...	36
Size	...	34.1 x 13 cms.
Extent (in Anuṣṭup)	...	1755

आदि—

श्री गरोशाय नमः

वंदे तत्किमपि ज्योतिरतिचित्रं चिदाप्तये ।
यत्स्मृतेरेव भूयांसि तमांसि हरति द्रुतं ॥१॥
आदर्शप्रतिबिंबवत्त्रिगुणभागुत्पत्तिमध्यात्पयं
कुर्वन्निर्विकृतिप्रतीतममलैः सत्त्वेन यद्योगिभिः ।
आस्ते सन्निहतं खवत् श्रुतिसुधीवाचामगम्यं सदा
ज्योतिस्तं परमं नमामि करणव्यापारपारे स्थितं ॥२॥
नत्वा गुरूनिष्टदेवान्व्रज्यासारं करोम्यहं ।
रसकल्पद्रुमं नाम ग्रन्थं ग्रन्थविदां प्रियं ॥३॥

× × ×

जानामि दानाय सुवर्णशैलंस्तवायतावद्वचनानि वेधाः ।
शायस्तषाणस्य यशःप्रतापसाम्याय सोमद्युमणी ससर्ज ॥६॥
तस्यानुरंजनायैव ग्रंथं नवरसात्मक ।
चतुर्भुजो रचयति स्वपद्यैश्च परैरपि ॥१०॥
श्लोकैः सहस्रसंख्याकैर्जातो ग्रंथोदयः शुभः ।
वाणखार्षिशशांकांके वैशाखे पौर्णिमा गुरौ ॥१६॥

अन्त—

इति श्रीशायस्तषाणवने चतुर्भुजमिश्रविरचिते रसकल्पद्रुमे व्रज्याग्रंथस्य परिछेदः १५ समाप्तोयं ग्रंथः सं० १६१० श्रावणशुक्ला ३ रवौ लि० मिश्रगणपतिसहायेन भवानन्दस्य पठनार्थम् शुभं भवतु मांगल्यम् ।

CS-91

A NEW MS. OF THE ABHINAVABHĀRATĪ

Dr. V. Raghavan, Madras

There has been a long stalemate in respect of mss. of outstanding works the discovery of the first mss. of which were memorable events in the history of our researches. In the case of Abhinavagupta's commentary on the *Nāṭya Śāstra*, the *Abhinavabhāratī*, no new mss. had been found which would fill the short and long gaps in the text or improve the readings and help to restore corrupt passages.

Last year news trickled that a new ms. of the *Abhinavabhāratī* had been in the large collection of the Kerala University Mss. Library and what was more, it was reported to be full. Thanks to the co-operation of the Director of the Library and his Staff, I could locate and borrow the ms. for my examination.

The very size of the ms. precluded the possibility of the text being full in the ms., and this was confirmed on my personal examination of the ms.

In the present paper, an account is given of this ms., the portions of the *Abhinavabhāratī* contained in it, the nature of the readings offered by it, the differences from the text as printed in GOS edition etc. The present ms is being used by me for the next revised edition of the *Abhinavabhāratī* in the GOS.

CS–92

राजप्रशस्ति काव्य—नञ्जराजयशोभूषण

श्रीमती सत्यवती सिन्हा, लखनऊ

संस्कृत में राजप्रशस्तियों का इतिहास अत्यन्त प्राचीन है। ऋग्वेद में इस प्रकार की कई प्रशस्तियाँ उपलब्ध हीती हैं। ऋग्वेद के प्रथम-मण्डल का २६वाँ सूक्त इस प्रकार की प्रशस्तियों का एक उदाहरण है। इन प्रशस्तियों में दान-दाताओं की वंशावलियों तथा वेदकालीन विभिन्न जातियों का उल्लेख है। प्राचीन संस्कृत अभिलेखों में भी विभिन्न राजाओं की प्रशस्तियों का उल्लेख है।

नञ्जराजयशोभूषण के प्रणेता नरसिंह कवि को अपने ग्रन्थ के प्रणयन की प्रेरणा प्रतापरुद्र-यशोभूषण के रचयिता विद्यानाथ से प्राप्त हुई थी। अतएव यह स्वाभाविक ही है कि नरसिंह कवि के ऊपर विद्यानाथ का प्रभाव परिलक्षित होता है। इतना ही नहीं नञ्जराजयशोभूषण प्रतापरुद्रयशोभूषण की छाया के समान ही है और कहीं कहीं तो नरसिंह कवि ने प्रतापरुद्रयशोभूषण के पदों और वाक्यों तक को भी ग्रहण कर लिया है।

नञ्जराजयशोभूषण-काव्य यशोभूषण-काव्य-परम्परा का द्वितीय ग्रन्थ है। वैसे तो उद्भट ने ही इस प्रकार की रचना का प्रारम्भ कर दिया था क्यों कि उन्हों ने अलङ्कारों के सम्बन्ध में पार्वती के विवाह का वर्णन किया है। किन्तु विद्यानाथ विरचित प्रतापरुद्रयशोभूषण से ही वास्तव में इस प्रकार के काव्य का विकास माना जा सकता है। इसी श्रेणी में नञ्जराजयशोभूषण का नाम भी उल्लेखनीय है। इन काव्यों की विशेषता यह है कि इनमें काव्यशास्त्र के विभिन्न सिद्धान्तों के लक्षणों के प्रतिपादन के साथ ही साथ लक्ष्य के रूप में कवि के आश्रयदाता अथवा इष्टदेव की प्रशस्ति भी रहा करती है। नञ्जराजयशोभूषण में भी कवि ने काव्यशास्त्र के विभिन्न सिद्धान्तों का निरूपण करते हुए अपने आश्रयदाता नञ्जराज का यशोगान किया है।

नञ्जराजयशोभूषण में ७ 'विलास' हैं। जिनके नाम क्रमशः इस प्रकार हैं—

१. नायकनिरूपण
२. काव्यस्वरूपनिरूपण
३. ध्वनिनिरूपण
४. रसनिरूपण
५. दोष-गुणनिरूपण
६. नाटकप्रकरण
७. अलङ्कारप्रकरण

काव्यशास्त्र के उपर्युक्त विषयों के प्रतिपादन में नञ्जराजयशोभूषण के रचयिता नरसिंह कवि जिन आलङ्कारिकों के ऋणी प्रतीत होते हैं वे हैं धनञ्जय, रुद्रट अथवा रुद्रदेव, शारदातनय, मम्मट, रुय्यक, शृङ्गभूपाल, जयदेव और विद्यानाथ। इन आचार्यों की रचनाओं के अतिरिक्त नञ्जराजयशोभूषण में जिन अन्य ग्रन्थों के उद्धरण उपलब्ध होते हैं, वे हैं, अष्टाध्यायी, नानार्थरत्नमाला, प्राकृतरूपावतार, वार्तिककौमुदी और सामुद्रिक-शास्त्र।

महाकवि होना एक बात है और काव्यशास्त्र का आचार्य होना दूसरी बात। किन्तु एक साथ ही काव्य और काव्य-शास्त्र की रचना करना इन दोनों से ही विलक्षण है। नञ्जराजयशोभूषण के रचयिता कवि भी हैं और काव्यशास्त्र के आचार्य भी। नरसिंह कवि को काव्यशास्त्र के किसी एक सम्प्रदाय से सीमित नहीं किया जा सकता है। वह प्रतिभा सम्पन्न कवि हैं और इसीलिए उन्होंने काव्य के सभी उपादानों का भलीभांति अनुशीलन करके उन्हें नञ्जराजशोभूषण में व्यवहार रूप में परिणत कर दिया है।

CS-93

KUNTAKA AND ABHINAVA

Rajendra I. Nanavati, Surat

Both Kuntaka and Abhinava have based their poetic theories on the Kāśmīra-Śaiva philosophy. Yet Kuntaka's theory is poet-centred, Abhinava's connoiseur-oriented. Such a vital difference, when the philosophical base is the same, stems from their different identifications of philosophical elements with the poetic elements. Śiva-Śakti-*Spanda*-world-complex are identified as the poet-his-power-*spanda*-the poem by Kuntaka and as the meaning—speech-*spanda*—the poem by Abhinava. The poetic import is the *peculiar form* given to an experience with the help of words. Kuntaka emphasises 'peculiar' and makes the poet inherent; Abhinava emphasises 'form' and makes the connoiseur inherent.

The corollaries of these differences are important. Kuntaka does not give types of poetry like *uttama* etc. Poetry must be best, or it is no poetry. Again, for Kuntaka, *rasa* is the development of the hero's permanent mental state. Only Lollaṭa's explanation of the *rasa* element is consistent with his purely objective analysis of Poetry. On the other hand when Abhinava, commenting on the *rasa-sūtra*, treats Lollaṭa, Śaṅkuka, Nāyaka and himself, he probaly does not have in mind their chronological order.

CS-94

MĀDHAVA KANDALI AND HIS RĀMĀYAṆA

Dr. Indira Goswami, Delhi

Mādhava Kandali was one of the brightest poets of Assamese Literature. He flourished during the Pre-Vaiśṇava period of Assamese Literature i.e. 1300 A.D. to 1450 A.D. Among the Aryan languages Kandali was the first poet to have translated *Rāmāyaṇa* in this provincial language.

Kandali was a sober poet. He did not mention anywhere anything about his personal life etc. except in few passages from which we come to know that he was a court-poet of King Mahāmāṇikya, this very king patronised him and he was known as Kavirāja-Kandali among the people.

There is a heavy controversy among Assamese scholars about this

king Mahāmāṇikya who partronised Kandali to compose this beautiful work.

Pt. Hem Ch. Goswami wrote that the Barahi's constituted a branch of the Hinduist Kasari's. Before the advent of Ahoms—the Barahi's kings were ruling over the whole of the south of Brahmaputra, with their capital at Sonapur—somewhere near Sadiya.

In another place the same author wrote that Mahāmāṇikya ruled over Dimapur in the middle of 14th century A.D. and according to an ancient Ahom history, there were seven generations of the Barahi kings. The last of these kings Dersong-Pha, great-great grandson of Mahāmāṇikya was the contemporary of Ahom--King Suhumung *alias* Dihingia Raja.

Dr. Maheswar Neog also mentioned that Destin or Dersong Pha ruled from 1495 A.D. to 1539 A.D. and so the probable date of King Mahāmāṇikya might be in the middle of 12th Century A.D.

Rai Bahadur Kali Ram Medhi writes that in "Tripura Rajmata" there exists—King known as Mahāmāṇikya—who ruled from the end of of 14th century to the beginning of 15th century A.D.

Dr. S, Sharmah writes that two dynasties of Kusari race took the title of Manik and Manikya and ruled from hundreds of year in Jayantipur and Tripura. So it is more possible that instead of going to Tripura the Assamese poet probably composed his Rāmāyaṇa in Sonapur at the court of Barahi King Mahāmāṇikya (Kya).

Finally we can only say that regarding the origin of Kandali and the date and place of the composition of his Rāmāyaṇa, and also the name of the king and his dynasty who patronised we are entering in the realm of conjecture, and we can only arrive at an approximate assumption that Kandali hailed from Nowgang District. Pt. H. Goswami, Professor Lekharu, Rajmohan Nat, Dr. Kakat etc. also have no doubt that he hailed from Nowgang district of Assam that he was patronised by one Barahi king Mahāmāṇikya who had his kingdom in the Eastern part of Assam, may be Sonapur (Modern Sanari), that Kandali migrated from Nowgang to Sonapur and wrote his Rāmāyaṇa there, under the encouragement of the above King.

In the present paper I have dealt with the social, political and religious condition of Assamese life existing in this Rāmāyaṇa during 14th century A.D.

CS-95

THE ACTOR AND AESTHETIC EXPERIENCE

Dr. Siddheswar Chattopadhyaya, Burdwan (W.B.)

Does or can the actor on the stage relish aesthetic pleasure, i.e., *rasa* ? No straight answer is feasible. It depends upon the mode of acting, representation and also upon what is meant by aesthetic experience, -the relish of the *rasa* (*rasa-carvaṇā*). The question thus, is as old as the history of the *Rasa*-school of literary criticism itself.

The *Nāṭya-Śāstra* makes no direct attempt to answer the question. But its opinion can be ascertained from its treatment of the topic of *rasa*. Its pithy remarks, however, are amenable to different interpretations, many of which are preserved in the *Abhinava-bhāratī*. It is from here that we get divergent views of ancient theorists on the problem. Some later authorities also maintain different opinions.

Experiences of modern actors and directors also fail to give a convincing reply. K. Stanislavsky said from his personal experiences that in few cases he as an actor, became completely identified with the character he portrayed on the stage. B. Brecht, on the other hand, resents to the idea of this identification, i.e., the realisation of aesthetic pleasure by the actor himself. Experiences of some other noted actors and actresses also tell us different stories. So, none can be accepted as the last answer.

Now, the problem arises whether a definite answer is possible or not. Does it depend on the personal attitude of the actor ?

The problem may be treated from a different angle. We are to fall back upon theory again. We must take into account the requisites of good acting and also conditions of aesthetic realisation and then to judge whether the two are compatible or not.

CS-96

सरस्वतीकण्ठाभरण में कतिपय नाट्यधर्मी शब्दालङ्कार

केदारनाथ शुक्ल, उज्जैन

महाराजा भोजकृत सरस्वतीकण्ठाभरण में ग्रन्थकार ने शब्दालङ्कार, अर्थालङ्कार एवं उभयालङ्कार विषयक अपनी अनन्यपूर्व स्थापनाएं की हैं। भोज के सरस्वतीकण्ठाभरण

के द्वितीय परिच्छेद में २४ शब्दालङ्कार परिगणित हैं। अलङ्कारों के विषय में भोज की प्रवृत्ति अपने पूर्वप्रचलित साहित्य-शास्त्र के विभिन्न मानदण्डों को अलङ्कारों की सीमाओं में बांध देने की दिखलाई पड़ती है। अन्यान्य मनीषियों द्वारा मान्य अथवा स्थापित काव्यशास्त्र के अन्यान्य तत्त्वों को शब्दालङ्कार तथा अन्य अलङ्कार-समूह की परिधि में उल्लेख कर भोज ने विशिष्ट अलङ्कारों की उद्भावनाएं की हैं। आलोच्य संक्षेपिका में शब्दालङ्कार अभिप्रेत हैं।

भोज निर्मित कतिपय शब्दालङ्कार ध्वनि तत्त्व, (मुद्रा शब्दालङ्कार) रसतत्त्व, (वृत्ति शब्दालङ्कार) भाषा एवं अर्थौचित्य, (जाति एवं गति शब्दालङ्कार) रीति तत्त्व, (रीति शब्दालङ्कार) पर आधारित हैं। चूँकि भोज पर भरतमुनि के नाट्यशास्त्र का प्रभाव गहरा है, इसलिए भोज ने अपने शब्दालङ्कार समूह में नाट्यशास्त्र की अभिनय कला और नाट्यधर्म से सम्बद्ध अनेक तत्त्वों को लेकर भी कुछ शब्दालङ्कारों का निर्माण किया है। इनमें श्रव्य, प्रेक्षण, अभिनय एवं वृत्ति आदि शब्दालङ्कार नाट्यधर्मी होने के कारण अपना विशिष्ट स्थान रखते हैं। वृत्ति शब्दालङ्कार का सम्बन्ध कैशिकी, आरभटी आदि प्रसिद्ध नाट्यवृत्तियों से है। अभिनय शब्दालङ्कार का विषय आङ्गिक, वाचिकादि अभिनयों से है। इस प्रकार भोज निर्मित नाट्यधर्मी नवीन शब्दालङ्कारों का क्या महत्त्व है? उनका तात्त्विक मूल्याङ्कन, उपादेयता एवं वैज्ञानिकता की विवेचना आलङ्कारिक दृष्टिकोण से आवश्यक है। इन्हीं बिन्दुओं को केन्द्रित कर भोजपूर्ववर्ती एवं उत्तरवर्ती आलङ्कारिकों के परिप्रेक्ष्य में याथार्थिक समीक्षा अभीष्ट है।

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त्रिमलदेव-पुत्र आचार्य विश्वनाथ कृत दोष-विवेचन

डॉ० रामप्रताप, जम्मू

त्रिमलदेव के पुत्र आचार्य विश्वनाथ ने सन् १६०२ में साहित्यसुधासिन्धु नामक एक महनीय ग्रन्थ का निर्माण किया। यह ग्रन्थ अभी तक अमुद्रित होने के कारण प्रकाश में नही आया है। इसकी तीन प्रतियाँ अभी तक प्राप्त हुई हैं। जम्मू, अलवर एवं तिरुपति इन तीनों स्थानों से एक-एक प्रति प्राप्त हुई है। इन तीनों के आधार पर इस लेख के लेखक ने इस कृति का एक आलोचनात्मक संस्करण तथा हिन्दी अनुवाद तैयार कर लिया है। भरतकृत नाट्यशास्त्र से लेकर पण्डितराज जगन्नाथ प्रणीत रस-गङ्गाधर तक की दीर्घकालीन काव्यशास्त्रीय ग्रन्थ-परम्परा में इस ग्रन्थरत्न का विलक्षण स्थान होना चाहिए यह इस ग्रन्थ के समालोचनात्मक अध्ययन से स्पष्ट हो जाता है। जिस शैली से ग्रन्थकार ने काव्य-शास्त्र के सूक्ष्म तत्त्वों का गहन अध्ययन एवं विवेचन किया है वह बहुत से स्थलों पर मौलिक, विशद एवं अतलस्पर्शी है। यह आठ तरङ्गों में विभाजित है जिनमें काव्यलक्षण, काव्यभेद, अभिधादि वृत्तियाँ, ध्वनि-स्थापना, ध्वनिभेद, गुणीभूतव्यङ्ग्य, दोष, गुण और अलङ्कारों का निरूपण है। आचार्य मम्मट से परवर्ती

होने के कारण इन्होंने अपने ग्रन्थ में मम्मट-प्रतिपादित काव्य-सिद्धान्तों का समावेश करने के साथ-साथ १६वीं शताब्दी तक के और ग्रन्थों की उपलब्ध सामग्री का अपने ग्रन्थ में उपयोग किया है। इनकी आचार्य मम्मट द्वारा प्रतिपादित सिद्धान्तों के प्रति अभिरुचि है और अपने सनामा साहित्यदर्पणकार कविराज विश्वनाथ के द्वारा स्वीकृत सिद्धान्तों में अरुचि है। प्रस्तुत निबन्ध में पाँचवीं तरङ्ग के दोष-भाग की कतिपय विशेषताओं की चर्चा की जा रही है।

१. दोषसामान्य का सामान्य लक्षण प्रस्तुत करके उसका ऐसा परिष्कृत लक्षण (वस्तुतस्तु रसापकर्षजनकज्ञानविषयत्वं दोषत्वम्) रखा है जिसमें किसी भी प्रकार से अव्याप्ति नहीं आती।

२. काव्य-प्रकाश और साहित्यदर्पण में श्रुति कटु आदि पद-दोषों तथा प्रतिकूल वर्णादि वाक्य-दोषों के विस्तृत लक्षण न देकर केवल उदाहरण और टिप्पणी देकर उन्हें स्पष्ट किया है। किन्तु साहित्यसुधासिन्धु में एक एक दोष को लेकर उसके स्वरूप को पूरी तरह स्पष्ट करने के लिए पहले एक सामान्य लक्षण दिया है फिर उसका परिष्कृत लक्षण उपस्थित करके उदाहरण दिया है। सबके अन्त में उस दोष का मुख्य कारण (दूषकताबीज) बतलाया है। जहाँ और आचार्यों द्वारा प्रस्तुत दोष-लक्षण इन्हें मनोऽनुकूल और उचित प्रतीत हुए वहाँ उनके साथ इनके लक्षणों में अर्थसाम्य है किन्तु कतिपय दोषों के लक्षण देते समय इन्होंने अपनी स्वतन्त्र बुद्धि से काम लिया है।

३. काव्यप्रकाश में आचार्य मम्मट ने च्युतसंस्कृति, असमर्थ और निरर्थक को केवल पद-दोष माना है किन्तु यहाँ इनको वाक्य-दोष बताया गया है और युक्तिपूर्वक इस पक्ष की स्थापना की गई है।

४. एक दोष का लक्षण दूसरे दोष के लक्षण में भी सङ्क्रान्त हो सकता है, इस बात को काव्यप्रकाश में तो छेड़ा ही नहीं गया है और साहित्यदर्पण में कहीं कहीं सङ्केत भी कर दिया है किन्तु साहित्यसुधासिन्धु में ऐसे पारस्परिक साम्य से अन्वित दोष-लक्षणों में परिलक्षित सूक्ष्म भेद को बतला दिया है। इन दोषों के सम्बन्ध में आने वाली अव्याप्ति और अतिव्याप्ति की शङ्काओं को उठाकर उनका अपनी ओर से समाधान भी कर दिया है।

५. काव्यप्रकाश तथा साहित्यदर्पण में पद-दोष और वाक्य-दोष गिना भर दिये हैं किन्तु यहाँ इस बात का प्रतिपादन युक्तिपूर्वक किया गया है कि जो पद-दोष हैं वे वाक्य-दोष माने जा सकते हैं और जो वाक्य-दोष हैं वे पद-दोष हो सकते हैं।

६. प्राचीन आचार्यों द्वारा स्वीकृत कतिपय दोषों को यहाँ दोष के रूप में नहीं माना है। यह बात काव्यप्रकाश और साहित्यदर्पण में नहीं देखी जा सकती।

७. प्राचीन आचार्यों ने १० शब्द के और १० अर्थ के गुण स्वीकार किये हैं जिन्हें अर्वाचीनों ने—ओज, प्रसाद और माधुर्य इन तीन गुणों में अन्तर्भूत कर दिया है।

इन २० गुणों के खण्डन के प्रसङ्ग में उन्होंने कतिपय गुणों की दोषाभाव के रूप में स्थिति मानी है। प्रायः उन्हीं दोषों को साहित्यसुधासिन्धुकार ने गुणाभाव कहकर उनके दोषत्व का निराकरण किया है। इस प्रकार इन दोषों के दोषत्व का निराकरण करके दोषाभाव के स्थान पर गुणाभाव मानकर इन्होंने अपनी मौलिक प्रतिभा का परिचय दिया है।

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IMAGE IN MEGHADŪTA

Indramohan Chakravarti, Calcutta

The writer of the paper made a thorough search, in the body of the Meghadūta itself, for what could possibly have been the erotic image in Nature the immediate sight of which inspired the poet to set his hand to the work. The clue seems to be in the expression "meghamāśliṣṭasānum" (Vs. 2), which is the key-note of the whole Meghadūta.

2. The word 'megha' (the cloud) is derived from the verbal root *mih* which, *interalia*, means 'to drop seminal fluid' suggesting a male element in Nature. The word 'sānu' on the other hand is taken as equivalent to *taṭa* which means a slope or any part of the body which has, as it were, sloping sides : e.g. *śroṇi* (buttocks), *stana* (breasts), etc., figuratively implying a female element in Nature. The cloud was, as it were, long separated, like the poet himself, from his beloved; and on the first day of the month of Aṣāḍha heralding the advent of the rains, was united with her. It was only when that cloud after the eventful union, was moving forward high overhead that the idea of the Cloud-Messenger flashed upon the poet's mind.

2. A few illustrations are given below in support :—

Vaprakrīḍā (Sk. 2); kaṇṭhāśleṣa.. (Sk.3), garbhādhāna (Sk. 9), amara-mithuna...(Sk. 18); darśitāvartanābheḥ.. (Sk. 28); śiprāvātaḥ (Sk. 31); suptapārāvatāyām (Sk. 32); muktarodhonitambam (Sk. 41); gaurīvaktra-bhṛukuṭi-racanām...(Sk. 50); vidyutā viprayogaḥ (Sk. 111) —Ed. Sk De.

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THE RIDDLE OF THE AUTHORSHIP OF THE RĀMĀYAṆA AND THE MAHĀBHĀRATA

Dr. Swaminath Pandey, Ayodhya (Faizabad)

The article poses a question in regard to the vexing problem of the identity of Vālmīki and Vyāsa, the so-called authors of the two greatest epics of the world, viz., the Rāmāyaṇa and the Mahābhārata, respectively.

The authors of the Rāmāyaṇa and the Mahābhārata are no less mysterious,—mysterious in two senses : firstly that we know altogether nothing as to who they were, and secondly, that the gorgeousness of their genius is beyond human comprehension, so as could dismay even a Homer or a Shakespeare.

The Indian tradition and faith, from the days of Kālidāsa (or even prior) down to the present, regards Vālmīki and Vyāsa not only as the writers of the Rāmāyaṇa and the Mahābhārata but also as participants in the epic events themselves;—the former as an intimate friend of Daśaratha and Janaka as well as the foster-father of the twins of Sītā, viz., Lava and Kuśa, and the latter as the grand father of the Kauravas and Pāṇḍavas, the same relationship as Bāṇabhaṭṭa bears to his Harṣacarita, representing both the describer and the described. And Indian tradition, according to its calculation, puts the Bharatan battle approximately five thousand years back and the events of the Rāmāyaṇa, thousands of years *anterior* to the age of the Mahābhārata. It means that the great epics had come into being milleniums ahead of the composition of the earliest parts of the Ṛgveda, and consequently nothing like literary history would remain on earth. Linguistically, too, this contention is absolutely untenable.

Western scholars regard the composition of the Rāmāyaṇa and the Mahābhārata (in their original forms) as belonging to a period posterior to the advent of the Buddha. Undoubtedly the great epics were written after the Upaniṣadic age, other things apart, the language of the Upaniṣads on the one hand and that of the said epics on the other, being the best proof of this fact. And the age of the Upaniṣads cannot be pushed back much earlier than the age of the Buddha, or even if it could be, not more than by a few centuries, at the most.

History is a merciless judge and it cannot allow us to believe that Vālmīki, the contemporary of Rama of the *Treta*-age and the author of the Rāmāyaṇa are identical, and that the creator of the Mahābhārata is no other than Vyāsa of Dvāpara, who had been a direct witness to the Great War. Then the question remains intact : Who were the authors of our great epics, the Rāmāyaṇa and the Mahābhārata ?

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IMPLICATIONS OF THE HERMIT'S BLESSING IN THE FIRST ACT OF KĀLIDĀSA'S ABHIJÑĀNA-ŚĀKUNTALAM

Paresh Chandra Mandal, Calcutta

The blessing uttered by a hermit towards King Duṣyanta in the first act of the drama Abhijñāna-Śākuntalam serves as a keynote to the purposeful evolution of the dramatic theme. In his hunting excursion Duṣyanta came across a hermit with two disciples who requested the king not to throw his arrow upon the poor hermit stag. The king restrained himself. The hermit was gratified at the king's ready compliance with his appeal and blessed him with the prospect of a worthy son. With obeisance Duṣyanta accepted the blessing. This blessing of the hermit acts as a seedling which flourishes in the middle of the play and ripens at the end of the drama.

The blessing of the hermit exerted influence upon Duṣyanta's thoughts and deeds. When he found Śakuntalā in the hermitage of Kaṇva, Duṣyanta reflected much about the question of feasibility of his marriage with Śakuntalā. His childless condition possibly served as a great motive force for love with a virgin of peerless beauty who might also become a mother of his worthy son. But that virgin should be of marriageable caste, othewise there would be no social approbation for his marriage and the off-spring born out of it. Consequently, it is after knowing Śakuntalā as the daughter of a Kshatriya sage that Duṣyanta married her.

In the second act of the drama it is reported that Duṣyanta's mother observed the *Putra piṇḍa-pālana* rite in the royal palace with deep regard for the birth of Duṣyanta's son and simultaneously in the hermitage Duṣyanta was united with Śakuntalā (Act III) in profound mutual love which was ultimately crowned with a son.

In the fourth act of the drama we find that the hermit's blessing of the first act has advanced towards fruition and a voice from above conveys the message to Kaṇva that Śakuntalā has been carrying within the spirit of Duṣyanta.

In the fifth act of the drama, Duṣyanta felt mental agony at the song of Haṁsapadikā. Perhaps it was the future event which might cast its shadow upon his mind unawares. The repudiation of Śakuntalā was also the repudiation of his own son in her womb. Duṣyanta felt it very much in the sixth act when he regained his lost memory. He repented for his wrong done towards Śakuntalā. But when he thought of

Śakuntalā's child who would have been his blessed son, he could not sustain himself and fell in swoon bewailing who else after him would offer oblation to his departed forefathers. Here we notice that Kālidāsa sets much value on the spiritual necessity of a son.

The happy union of father, son and mother in the last act of the play testifies to the consummation of the hermit's blessing of the first act of the drama.

Thus, we see that the drama begins with the blessing for a son, thrives in its prospect and ends in its fruition. The blessing of the hermit in the first act of the drama is like a spell which works out its goal through the successive stages of evolution of the plot in the drama.

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महाकवि कालिदास के लोकादर्श एवं सन्देश

डॉ० एम.के. वर्मा, कानपुर

महाकवि कालिदास ने अपने काव्यों एवं नाटकों में सर्वत्र एक उदात्त नैतिकता तथा आदर्श भारतीय मर्यादा का चित्रण किया है। भारतीय संस्कृति एवं सभ्यता पर आधारित उनके कुछ लोकादर्श हैं, जिनके अनुसार वे समस्त मानव जाति को अपना संदेश देते हैं। त्याग, तपस्या एवं तपोवन कालिदास का हमारे लिए महान् सन्देश है।

कालिदास तपस्या एवं प्रेम के समन्वय में विश्वास करते थे। 'शाकुन्तल' तथा 'कुमारसम्भव' दोनों का लक्ष्य एक ही है—तपस्या एवं प्रेम का समन्वय। वासनाजन्य तथा शारीरिक आकर्षण पर आधारित प्रेम स्थायी नहीं होता। तपस्या की अग्नि में तपकर ही प्रेम रूपी स्वर्ण निखर उठता है। कालिदास मानव के सहज एवं स्वाभाविक गुणों का ही आदर करते हैं। वे कृत्रिम साधनों से क्षणिक रूप सौन्दर्य के पक्षपाती नहीं हैं। वे लज्जा, प्रेम, सेवा, चरित्र, शील, तप और संयम को ही नारी का प्रधान आभूषण मानते हैं।

कालिदास की रचनाओं में हमें उदात्त नैतिकता प्राप्त होती है। तपोवन की मर्यादा तथा वर्णाश्रम धर्म की रक्षा उन्हें इष्ट है। चर्तुवर्ग की प्राप्ति ही मानव-जीवन का लक्ष्य है। मोक्ष को अतिलौकिक मान लेने पर त्रिवर्ग ही मानव-जीवन का लक्ष्य हो जाता है। कालिदास अद्वैतवादी हैं तथा संकीर्ण सम्प्रदायवाद से बहुत दूर हैं।

कालिदास श्रुति एवं स्मृतियों पर आधारित आदर्श समाज की रचना करना चाहते हैं। देवताओं, ऋषियों, ब्राह्मणों तथा गौ की सेवा के वे समर्थक हैं। प्रजानुरञ्जन ही राजा का सबसे बड़ा धर्म है। कालिदास पुनर्जन्म पर विश्वास करते हैं। उनके अनुसार जीवन क्षण भङ्गुर है तथा मृत्यु अनिवार्य है और सुख तथा दुःख क्षणिक हैं। गृहस्थाश्रम

को कालिदास 'सर्वोपकारक्षम' मानते हैं। कालिदास गुरुओं पर अटूट विश्वास तथा श्रद्धा करते हैं। वे चरित्र पर विशेष ध्यान देते हैं। जीवन में सफलता के लिये आत्म-संयम आवश्यक है।

कालिदास के अनुसार विवाह एवं मातृत्व नारी के आभूषण हैं। कन्या पिता के घर में पति की धरोहर है। कालिदास विवाहिता कन्याओं को गृहिणी के महान् पद पर प्रतिष्ठित देखना चाहते हैं।

राजा को निरन्तर प्रजाहित में रत रहना चाहिए। उसे तपोवनों की विशेष रक्षा करनी चाहिए। लोकानुरञ्जन के लिए राजा को सर्वस्व भी बलिदान कर देना चाहिये। कालिदास राजा की प्रभुशक्ति, मन्त्रशक्ति तथा उत्साहशक्ति में विश्वास करते हैं।

समस्त विश्व के कल्याण की सार्वकालिक कामना को अभिव्यक्त करते हुए कालिदास विक्रमोर्वशीयम् में कहते हैं—

सर्वस्तरतु दुर्गाणि सर्वो भद्राणि पश्यतु ।
सर्वः काममवाप्नोतु सर्वः सर्वत्र नन्दतु ।।

CS-102

THE 'AVAJÑĀ' OF BHAVABHŪTI

Miss Usha R. Bhise, Bombay

It is generally agreed that *Mahāvīracarita* was the fiirst play of Bhavabhūti and *Mālatīmādhava* the second. It is but natural that the criticism of *Mahāvīracarita* by contemporary critics is reflected in a verse from the *Mālatīmādhava*,

"ye kecid iha naḥ prathayanty avajñam" etc,

which has been regarded as an instance of poetic arrogance.

But the third line *utpatsyate hi mama ko'pi samānadharmā* appears to be the bitter words of one who has failed to find an appreciative critic, who was able to read between the lines.

Mahāvīracarita appears to be an inferior production as a drama, both in plot construction and technique but is transparent enough to reveal the purpose of the dramatist behind writing it. The changes introduced in the story of Rāma as well as innovations like the dialogue between Alkā and Laṅkā (Act VIII), propositions of Arthśāstra put in the month of Mālyavān make it apparent that the play was meant to be a political criticism having some contemporary event as the background. Noticing a certain correspondence between the fall of Rāvaṇa in the Rāmāyaṇa and the fall of his own patron Yaśovarman at the hands of

Lalitāditya of Kashmir. Bhavabhuti tried to offer an explanation for the fall of kingdoms through the defects of the king. This is precisely the reason why it met with unpopularity in Yaśovarman's court and was destined to be staged at a temple fair.

The satirical tone expresses itself in the queer title Mahāvīracarita where *Mahāvīra* is used in a contemptuous sense. It stands for Rāvaṇa in the play and also his counterpart in the political field of the day viz. Yaśovarman, who was a *Mahāvīra*, widely recognised as such, but met with defeat and disaster at the hands of a novice.

ISLAMIC STUDIES SECTION

IS-1

RE-APPRAISAL OF THE THEORY OF ISLAMIC ORIGIN OF SŪFĪ THOUGHT

Dr. S. R. Sharda, Chandigarh

Of the views in regard to the origin of Sūfī thought, prominent one is that of Prof. R.R. Nicholson and his school, according to which Sūfism is an esoteric form of Islam. In the Literary History of the Arabs, Prof. Nicholson says :

The despotic attitude of God and terrors of Judgement Day described in the Quran caused overconsciousness of sin and the dread of divine punishment which gave the first impulse to Muslim asceticism. These ascetics developed some of the teachings of the Quran so as to give them mystical interpretation. Later on with the flow of Greek philosophy especially the school of Neo-Platonism, in Muslim speculation in the ninth century A.D. through the translation of Greek books in Arabic, these mystics adopted influence of Neo-Platonism and became pantheism.

Thus according to this view *zuhd* i.e. Quranic asceticism is the early form of Sufism and also that these ascetics brought out the spiritual and mystical elements in Islam or brought it in if they did not find it there already. But the close study of the early period of Sufism affirms that there were two types of ascetics in that period.—The Quranic Zahids and the dualistic ascetics, which means there was another type of asceticism current in that period which was different from the said Quranic asceticism. Quranic ascetics renounced the wordly pleasures from fear of hell and with a hope of paradise. But early Sufis were such ascetics as renounced worldly pleasures to realise the true self and God in the ascetic state. And they contrary to the Quranic Zahids, consider fear of hell and hope of paradise as obstacles in the realisation of God. The comparative study of the ideologies of the two forms of ascetics vis-a-vis the early Sufism shows that the early mystical Sufism is identical to the dualistic asceticism and not to the Quranic asceticism and it does not present any improvement, addition or progress on the Quranic asceticism, but it is a continuation of and improvement over the pre-Islamic dualistic asceticism.

Nicholson made two more assertions which cripple down his own view of Islamic origin of the Sufi Thought. He asserted that the Quranic

ascetics brought out the spiritual and mystical elements in Islam or *brought it in if they did not find it there already* and that the idea of disinterested selfless devotion in a word of love, the keynote of Sufism was far from being familiar to a pious Mohammadan. These spiritual and mystical elements, and the disinterested selfless devotion in a word of love are the fundamental essentials of Sufism which penetrated from non-Islamic sources, into Muslim ascetic and life and speculation. Secondly, the pious Mohammadans were not interested in the Greek philosophy. Thirdly, Arabia, the birth country of Islam, did not produce even a single notable Sufi in the early period of the movement. Fourthly, the biographies and the sayings of the early Sufis though they had faith in the Prophet and the Quran, show that they were very much liberal and latitudinarian and their views and practices do not accord completely with those of the acknowledgedly staunch and bigot religious Mohammadans.

All these facts maintain that the precursor movement of Sufism was not the *zuhd* or Quranic asceticism, but the dualistic asceticism which inherited its spiritual and mystical elements from the pre-Islamic ascetic movement. Sufi Thought therefore is a continuation of pre-Islamic dualistic asceticism which accepted Islamic influence.

Sufism therefore, is a natural blend of Islam and the pre-Islamic dualistic asceticism of mainly Gnosticism, Neo-Platonism, Manicheism with a dominating influence of Buddhism speculation and its practices.

IS-2

SHAIK ABDUL QADIR, TAKYA SAHEB, KĪLAKKARAI (1192-1267)

Md. Yousuf Kokan, Madras

Points to two persons of the same name born at Kayalpatnam and earned name and fame as great poets, theologians and mystics. Restricts the present paper to one son of Muhammad Naina (1192-1267). Takya Saheb has been described as a savant chiefly interested in reading, writing and teaching. Evaluates his chief work "Al-Qaseedat-al-Shafiah fi Madh-e-Shafi-al-Jamiyah" Further, the character of Takya Saheb is portayed as an erudite scholar, a poet, a theologist, an eloquent speaker on the basis of his own writings and writings upon him. Concludes describing the works of his well-known students.

IS-3

PATRONAGE OF MUSLIM RULERS OF BENGAL TO MEDIAEVAL BENGALI LITERATURE

Asim K. Datta, Calcutta

A number of Bengali Hindu poets mentioned with gratitude the active patronage received by them from some Muslim rulers in composing poetical works with Hindu mythological stories as the theme. The purpose of this paper is to study the processes by which the alien rulers came to appreciate and patronise the local language and literature.

AP—ARABIC AND PERSIAN SECTION

AP-1

NIMAT NĀMAH A HITHERTO UNKNOWN PERSIAN MANUSCRIPT OF A WORK ON COOKERY WRITTEN DURING THE MUGHAL PERIOD

Dr. B. M. Gai, Bombay

This paper takes into account a Manuscript in Persian entitled "Nimat Nāmah-i-Naṣir Shāhī", which has been recorded under No. 2775 in the Catalogue of the India Office Library. It bears the following Superscription :

"Nimatnāmah on the Science of Medicine in *Naskh* character, red binding, on account of Malik Almās, compiled in the Māmūra Library on the 20th of Rabīul Awwal 1044 A.H." Folio No. 1 however describes it as "Nimatnamah-i-Shāhī on the recipes of cooking food, sweetmeats and the manufacture of rosewater, perfumes etc".

The manuscript gives detailed description of several recipes, involving the use of meat, fish, wheat, rice, lentils, vegetables, breads and sweetmeats, in many cases, with weights and measures. It also contains recipes for digestive medicines, tonics, aphrodisiacs and deals with the preparation of perfumes, syrups and betel-leaves.

The last Folio bears a remark : "Majmūa-i-Nimatnāmah ends here on the 24th Sha'bān in the year *978 A.H.*" It does not give the name of either the author or the scribe.

As the Nimat Nāmah i Nāsir Shāhī is written prior to Khwān-i-Nimat of Nīmatkhān-i-Ālī. it has been edited and translated into English, for the first time, and is awaiting publication.

AP-2

TAZKIRA-E-MUNTAKHAB-UL-ASHAAR

Dr. Mohd. Aslam Khan, Delhi

The Mughal court of India has been a renowned centre of learning and literature. Indian as well as Iranian scholars and poets were attached

to this court. They have been credited with the authorship of literary works of a high standard. Tazkira-e-Muntakhab-ul Ashaar also belongs to this period. Its author Mardan Ali Khan Mubtala completed this work in A.H. 1161/1748 A D. The Tazkira writers generally deal with all the poets from the earliest period of literary history to their own times. Mubtala's *Tazkira* is on the same pattern. He has dwelt at length with the contemporary poets. In his notices about the old masters he has simply mentioned that he has seen or studied their works.

AP–3

A PROFILE OF SHEIKH WAJIHU'D-DIN GUJARATI, SAINT AND SCHOLAR

Dr. C.R. Naik, Ahmedabad

Sayed Ahmed popularly known as Sheikh Wajihu'd-Din 'Alawi Gujarati descended from Muhammed Aziz, the son of Imam Muhammed al-Jawād, the ninth Shiā Imām. One of his ancestors, Sayyed Bahāu'd-Din migrated from Arabia to Gujarat and settled in Anhilwād Pattan, a place towards which a number of Muslim Saints gravitated on migrating to India in those days. The grand-father of the Sheikh, Sayyed Imādu'd-Din shifted from Anhilwād Pattan to Muhammadabad-Champaner, the then political capital of Gujarat. The Sheikh was born in this line there in A.H. 910 (A.D. 1504). From the age of five till he was thirty three years of age, he lived the life of a student learning various branches of Islamic knowledge and receiving spiritual training. He completed his Sufistic studies under Sheikh Muhammad Ghauṭḥ of Gwalior, one of the greatest Muslim Saints of India. The Sheikh passed the remainder of his life in teaching his pupils in Ahmedabad, devoting his spare time to writing books. He was treated with great veneration by the rulers and nobles of his time. It was at the Sheikh's intervention that his 'murshid' or master, Sheikh Muhammad Ghauṭḥ was exonerated when he was condemned to a life-sentence by the 'Ulama of Gujarat for his ecstatic sayings in his Mi'rajnameh.

The Sheikh died in A.H. 998 (A D. 1589). He was the author of several works and is well-known for his commentaries and glosses. The Pir Muhammadshah Dargah Kutubkhaneh in Ahmedabad has the manuscript copies of some of his works. This material can help scholars in discovering the details of the life of the Sheikh and assessing his scholarly accompilshments.

AP-4

KHAN KALAN MIR MUHAMMED KHAN GHAZNAWI

Prof. S.A.H. Abidi, Delhi

Mir Muhammad Khan, entitled Khan Kalan, composed under the pen-name of Ghaznawi. He was attached to the courts of Humayun and Akbar. He originally belonged to Ghazni, but spent a part of his life at Kabul, from where he came to India. Here he served as the Governor of Panjab, and played a major role in the conquests of Gakkhar and Gujarat. He died in 983 AH/1575-76 A.D., and was survived by two sons, Fazil Khan Hazari and Farrukh Khan Panj Sandi.

He was a Poet of Persian and Turkish. A rare and beautiful manuscript of his Diwan has been acquired by the Salar Jung Museum (419, Adab, Nazm Farsi). It consists of *qasids*, *ghazals*, quatrains and fragments. His poetry is generally loose but is important from the social and cultural point of view. Beside his poetical composition, the manuscript includes an account of some incidents connected with the life of Khan Kalan, written in Persian prose by one of his associates. They also deal with some significant historical and cultural aspects of contemporary life, but are essentially meant to display his skill as a poet

AP-5

POET-LAUREATES OF MUGHAL INDIA

Dr. N.S. Gorekar, Bombay

With the advent of the Mughals in India in the sixteenth century of the Christian era, the literary and cultural contacts between India and Iran were strengthend and consequently, there was a continuous exchange of poets and artists between these two countries right through the period.

After the conquest of Lahore, Bābur laid the foundation of Mughal Empire in India, and with the return of Humāyūn from Iran, the contacts between these two countries became much stronger, and as a result, poets and scholars came down to India and joined his retinue. It was during the reign of Akbar the Great that protégé-and patron relationship between the Mughals of India and Ṣafavids of Iran entered upon a new phase, and as a consequence, Akbar's generous tolerance and fair treatment of his subjects, and liberal encouragement and unprecedented patronage of the poets buiit and consolidated the Mughal Empire and raised the prestige of his dynasty abroad. To be brief, Bābur and his descendent-Humāyūn, Akhbar, Jehāngīr Shāhjehān who

who had the flair of Persian poetry, played a noteworthy role in encouraging the poets at their courts and in their regimes poetical art was enhanced considerably. It is rightly observed by Professor Hermann Ethe that the Indian summer of Persian poetry in India was brought about between 1555 and 1658 of the Christian era, intervening between Humāyūn's return from Iran and Shāhjehān's dethronement at Delhi. It may also be noted that due to the influx of poets in India who completed with their counterparts in Iran that Persian poetry in India attained great heights, or rather, that the large scale of immigration of Persian poets from Iran into India was due either to the helpful encouragement or the monarchs and nobles in India or to the Indian climate and its healthy atmoshphere.

It was Emperor Akbar who instituted the office of poet-laureate (*maliku'sh-shu'arā)* and Ghazālī Mashhadī (d.980) was installed at the first poet-laureate of his kingdom. After his death, Sheikh Faiḍī (d.1004) was elevated to this high office. Jehāngīr, after his accession to the throne of Delhi, appointed Tālib-e-Āmūlī (d 1036) at his poet-laureate, while Shāhjehān in his reign raised Hājī Jān Muhammad Qudsī (d. 1056 to this office who was later on succeeded by Abū Tālib Kalīm (d. 1061) as the poet-laureate of his reign. Aurangzīb who was averse to poetry and music, discontinued the post of poet-laureate and subsequently, stopped the grants to the poets. In other words, it could be said that with Aurangzeb as the Mughal ruler, Persian poetry in India was demoted to a secondary rank, and hence India ceased to be the *El-Dorado of Persian Immigratia* for two obvious reasons; denial of patronage to poetry and the discontinuity of cultural relations between India and Iran.

Admittedly, it can be noted that Mughal patronage of Persian poetry in India is indicative of the intellectual development, mental enlightenment and cultural refinement, and also of mutual test during the Mughal period of Indian history.

AP-6

BHAI NAND LAL AND HIS PERSIAN WORKS

Dr. Harman Singh Shan, Chandigarh

Bhai Nand Lal was great poet and an eminent scholar of Persian and Arabic. He was a man of letters of undisputed merit and Mir Munshi of undoubted ability.

His parents migrated from Ghazni to Multan, and he was born there in 1633. He became a well-known devotee of Guru Gobind

Singh, the Tenth Master, around 1682; and served for some years as the secretary of Prince Muazzim (later Emperor Bahadur Shah). The putrid atmosphere of the Imperial court compelled him to quit it and join that of the great Guru who was fighting then against the imperial tyranny. In order to prepare the people for the same and to enthuse a new spirit in them, he was also then engaged in creating new literature for national reconstruction with the assistance of a galaxy of 52 poets and scholars. Bhai Sahib proved soon to be the most accomplished and was appointed the Poet-Laureate. After the terrible and treacherous exodus from Anandpur Sahib in 1704, he returned to Multan in 1707, after the demise of Aurangzeb, he again entered the service of his previous master who had been enthorned, by then, as the Emperor at Delhi and sought his Guru's help and reconcilation through his mediation. He accompanied the Emperor to the Deccan; and on his successful return in 1708, alongwith the Emperor, he went back to Multan and expired there in or around 1712 A.D.

Bhai Nand Lal wrote mostly in Persian under the pen-name partly of 'Lal' and partly of 'Goya' that is 'one who speaks out'. Inspite of the bulk of his literary output having been lost during the said turmoil of 1704, the following of his work are available in various scripts and prints, at home and abroad, and are still read and recited with great reverence :

1. Zindgi Nama
2. Ganj Nama
3. Divan-i-Goya
4. Tausif-o-Sana
5. Jot Vikas
6. Arz-ul-Ilfaz
7. Khatima
8. Insha Dastur.

As a poet, Bhai Nand Lal sang of God but for naming and admiring his qualities, he drew inspiration from the great Guru. His songs are full of piety and mystical feelings' and range from the beloved to be Beloved' about whom he claimed :

If the heart gets wise; it finds the Beloved within itself.

If the eye gets wise, it sees the Beloved everywhere.

PB—PĀLI AND BUDDHISIM SECTION

PB-1

GĀTHĀBHIGĪTAM

Dr. Ganesh Thite, Poona

Buddha denies any alms that come as a result of singing verses. Music as a profession is looked down in many part of the world. Though the Buddha was well versed in music he was not willing to use it for the sake of his livelihood. In this paper Vedic and Smṛti texts in which also this belief is found, are discussed. This belief is however, not found in KS XIV. 5 as is supposed KS XIV. 5 it is said "one should accept anything from one who obtains by means of "Gāthānārāśaṁsis" and not "one should not accept any thing from one bestows after listening to Gāthānārāśaṁsis". KS XIV. 5 needs to be seen in original.

PB-2

THE MAHĀSAṄGHIKA SCHOOL OF BUDDHISM

Prof. Anukul Chandra Banerjee, Calcutta

In this paper an attempt has been made to trace the origin and development of the Mahāsaṅghika school as also to point out its philosophic speculations.

It has been shown that the Mahāsaṅghika separated from the Theravāda, the orthodox school, at the Second Council held at Vaiśālī. The school was so called because of the very great number of its followers which made a great assembly (Mahāsaṅgīti). It laid the foundation of Mahāyānism. It had its own canon in Prakrit. It was divided into five parts : Sūtra, Vinaya, Abhidharma, Miscellaneous and Dhārāṇī. This canon was known as the Ācariyavāda (Sectarian Teachings) as distinguished from that of the First Council called the Theravāda (Orthodox doctrines). It did not confine itself to Magadha but established centres at Pāṭaliputra and Vaiśālī and spread to the north and south. Several sects and sub-sects later on sprang up out of this school.

The Mahāvattu, Kathāvattu and the treatises of Vasumitra, Bhavya and Vinītadeva preserved in Tibetan and Chinese translations discuss elaborately the doctrinal views of this school.

PB-3

क्या सौत्रान्तिक भी सर्वास्तिवादी है ?

डॉ० श्रीनिवास शास्त्री, कुरुक्षेत्र

भारतीय दर्शन के कतिपय आधुनिक लेखक बौद्धों के वैभाषिक सम्प्रदाय के लिये सर्वास्तिवादी शब्द का प्रयोग करते हैं और सर्वास्तिवादी के प्रतिद्वन्द्वी के रूप में "सौत्रान्त्रिक' का उल्लेख करते हैं। दूसरी ओर कतिपय प्राचीन तथा अर्वाचीन विद्वान् सर्वास्तिवादी सम्प्रदाय में वैभाषिक एवं सौत्रान्त्रिक दोनों का समावेश करते हैं। इस प्रवृत्ति को देखकर यह विचारणीय हो जाता है कि क्या सौत्रान्तिक को भी सर्वास्तिवादी कहा जा सकता है।

प्रस्तुत निबन्ध में सौत्रान्तिक के उद्भव पर विचार करते हुए यह स्पष्ट किया गया है कि वैभाषिक के समान सौत्रान्तिक का उद्भव भी सर्वास्तिवाद से हुआ है। सौत्रान्तिक के पृथक् सम्प्रदाय के रूप में विकसित होने का मूल कारण यह था कि वह अभिधर्म शास्त्र को बुद्धवचन तथा प्रमाण नहीं मानता था, केवल सूत्र को ही प्रमाण मानता था। इस विषय में उसका विवाद आभिधर्मिक से, किञ्च, कालान्तर में वैभाषिक से था, सर्वास्तिवादी से नहीं।

सौत्रान्तिक तथा वैभाषिक दोनों का आविर्भाव सर्वास्तिवाद से हुआ। सर्वास्तिवाद के कतिपय मन्तव्यों की व्याख्या में दोनों का मत-भेद रहा। 'सर्वास्तिवाद' शब्द की व्याख्या में ही दोनों का वैमत्य है। वैभाषिक के अनुसार 'जो धर्मों (पदार्थों) का त्रिकाल में अस्तित्व मानता है वह बौद्धसम्प्रदाय सर्वास्तिवादी (=सर्वदास्तिवादी) है। इस व्याख्या को सौत्रान्तिक स्वीकार नहीं करता। वह अतीत एवं अनागत धर्म को द्रव्यसत् (=वस्तुसत्) नहीं मानता। अपनी व्याख्या के समर्थन में वह कुछ बुद्धवचन भी प्रस्तुत करता है। सौत्रान्तिक की दृष्टि से उन बुद्धवचनों का तात्पर्य भिन्न प्रकार का है। उसका 'सर्वमस्ति' इस मन्तव्य की स्वीकृति में कोई विवाद नहीं है। उसके अनुसार यहां 'सर्वम्' का अभिप्राय है 'द्वादशायतन'। द्वादशायतन में अभिधर्म के अनुसार सभी बाह्य तथा आभ्यन्तर तत्वों का संग्रह हो जाता है। सम्भवतः आभिधर्मिक तथा वैभाषिक सम्प्रदाय के आविर्भाव से पूर्व 'सर्वास्तिवाद' का यही अर्थ रहा होगा। अनेक बौद्ध तथा बौद्धेतर सन्दर्भों से भी इस तथ्य की पुष्टि होती है।

इस प्रकार वैभाषिक के समान सौत्रान्तिक भी सर्वास्तिवाद का विकसित रूप है, वह भी सर्वमस्ति (=सर्वास्तिवाद) की मूल भावना को स्वीकार करता है। अतः उसे भी वैभाषिक के समान ही सर्वास्तिवादी कहा जा सकता है। सर्वास्तिवादी के प्रतिद्वन्द्वी के रूप में उसका उल्लेख करना युक्तियुक्त नहीं प्रतीत होता।

PB-4

THE ETYMOLOGICAL RIDDLE OF NEḶAṄGA, NEḶĀ AND ANEḶAKA

Prof. M.G. Dhadphale, Poona

The paper tries to ascertain the etymological meanings of (1) *Neḷaṅga (ratha)*, (2) *Neḷā* (*vācā*) and (3) *Aneḷaka* (*madhu*). In view of the distinctive froms of the first two words it is possible to postulate a common denominator but the third is to be derived independently. The first means *shining* or 'polished' the second *shiningly* 'beautiful' or 'pleasant' and the third *un-mixed* and hence 'pure'.

The paper further discusses some related words in Pāli (and many of these in Skt. also) e.g. *Eḷamuga*, *Aneḷamūga*, *Eḷaṁbuja*, *Seḷenti* and the Vedic vocables *Seḷaga* (or *śailaka*), *Iḷā*, *Ail(ḍ) a*, etc.

PB-5

BODHISATTVA IN BUDDHISM

Rabindra Nath Basu, Calcutta

In this paper an attempt has been made to give a fair idea of a *Bodhisattva* and his ideals.

A *Bodhisattva* is a being whose essence is highest knowledge. In other words, one in whom there is essence of perfect wisdom. It has been employed in a technical sense. It means a being who is on the way to Buddhahood but has not yet obtained it. In Hīnayāna there is only one *Bodhisattva* but in Mahāyāna speaks of myriads of *Bodhisattva*.

The ideal of a *Bodhisattva* is unique in the sense that he does not seek his own emancipation first. He aspires to strive and help all beings to attain *nirvāṇa*. He aspires eagerly that let him alone experience all the worldly miseries and let all the beings of the world enjoy happiness owing to the meritorious deeds done by him as a *Bodhisattva*.

PB-6

SAHASSAVATTHU AND RASAVĀHINĪ

Dr. (Mrs.) Sharda Gandhi, Patiala

Among the narrative works of an edifying character in the Pali literature (in Ceylon) Is the *Rasavāhinī*, a collection of tales told in a mixture

of stylised prose and verse. Of 103 stories, which the book contains, 40 are set in India and the remaining 63 refer to incidents in Ceylon. The subject matter of *Rasavāhinī* goes back to the days of *arhats*. Though the period of its composition is still uncertain, the book may be ascribed to a monk, Raṭṭhapāla, which was revised in the 13th century by Thera Vedeha. *Rasavāhinī*, however, is said to be based on an earlier narrative, *Sahassavatthu*, which is written in a rather crude language. *Rasavāhinī* also draws on such sources as *Mahāvaṃśa*.

This paper attempts at bringing out the great merit which a good number of stories in *Rasavāhinī* seem to possess, and throws light on ethical values, the social conditions, the manners and the customs prevalent in ancient India and Ceylon. This also brings forth the historical importance of some of these half mythical narratives. Further, the article presents a critical comparison of the stories in *Rasavāhinī* with the narratives of the universal literature, and reports on the features which prove the antiquity of the tradition embodied in *Rasavāhinī*. The paper also briefly describes the sameness (or otherwise) of the subject matter in *Sahassavatthu* and *Rasavāhinī* and offers new information on their comparison with the Mahāvaṃśa.

PB-7

BHIKṢUPRAKĪRṆAKA OR ABHISAMĀCĀRIKĀ

Dr. Nand Kishore Prasad, Vaishali (Bihar)

The manuscript of *Bhikṣuprakīrṇaka*, the Vinaya text of the Lokottaravādins, was brought to India by Mahāpaṇḍit Rahul Sankrityayan from Tibet. It was published by the K.P. Jayaswal Research Institute, Patna under the editorship of Dr. B. Jinanand. The editor has preferred a new title known as *Abhisamācārikā* to *Bhikṣuprakīrṇaka*, the basis for his preference being the words *abhisamācārikā samāptāḥ* recorded at the end of the manuscript.

It has been shown in this paper that the aforesaid words are indicative of the end of the promulgation and not of the title of the manuscript. Besides, an examination of the text reveals that *Bhikṣuprakīrṇaka* is its suitable title, because it gives rules covering diverse aspects of monastic life for the order of monks only. This peculiar feature of the book justifies the title *Bhikṣuprakīrṇaka*, which means 'miscellaneous rules for monks'. Furthermore this title also envisages the possibility of *Prakīrṇaka* literature of the Buddhists like that of the Jainas.

PB-8

CAKRA-RATNA

Dr. Chitrarekha V. Kher, Poona

In the early Jaina and Buddhist canonical literature, we come across many common concepts and technical terms-especially in the field of religion and philosophy. Sometimes there are identical terms in outward appearance but with a lot of difference in their connotations. There are, on the other hand, identical terms used in a modified or developed sense. A large number of terms belongs to this group. There are certain terms which exclusively belong to these two systems of thought and are not to be found in contemporary Brahmanical religious and philosophical literature.

Many concepts also, garbed in different verbal expression, but with identical contents, are seen to be common to Jainism and Buddhism. A comparative study of such concepts and terms, in the context of contemporary Brahmanical ideology appears to be interesting, and if pursued critically, may help immensely to shade light on the interrelation of these two systems, and also on the development of religious and philosophical ideas in India.

The concept of Cakra-ratna is studied here as a specimen. Both in Jaina and Buddhist canonical literature, a *Cakravartī* king is supposed to possess a definite number of jewels-*Ratnas*-things of pride for a sovereign ruler. Among them, the *Cakra-ratna* is listed first. The paper attempts at tracing the origin of this idea and incidentally deals with some features of the concept of a *Cakravarti*-both of which give an appearance of being chiefly an outcome of mythological developments.

PB-9

THE EVOLUTION OF THE VAJRADHARA CULT AND ITS IMPACT ON CENTRAL JAVA IN THE ŚAILENDRA PERIOD

Prof. Himansu Bhusan Sarkar, Midnapore (W.B.)

Due to the influence of Hinduism and other factors, Mahāyāna Buddhism gradually developed tendencies of pantheism. The *Guhyasamājatantra* and the works of Asaṅga laid the metaphysical basis of *Vajrayāna*, with its concept of the five Dhyānī Buddhas, who came to be regarded as primordial gods of northern Buddhism. This pantheistic trend in *Vajrayāna* alarmed the priests who were conscious of the good-less character of primitive Buddhism. The monks of Nālandā

therefore popularised the theory of Vajradhara, i.e. the cult of Ādī Buddha, a sort of primordial monotheistic god, from whom originated the five Dhyānī Buddhas. The theory spreads far and wide, as hymns in praise of Vajradhara were familiar in Tibet as early as the 8th Century A.D. Vajradhara is the principal deity in the *Vajrasattva Maṇḍala* in the *Niṣpanna yogābali.*

Now, in *Vajrayāna*, Ādi Buddha is considered as the highest divinity. When the primordial Buddha assumes human form, he is designated Vajradhara. In iconography, he is represented in two forms, either single or Yab-Yum. When he is represented alone, he sits in Vajraparyaṅka-attitude, carrying Vajra in the right hand and Ghaṇṭā in the left, the two hands forming an X upon the chest. In Yab-Yum he is embraced by his Śakti or female partner called Prajñāpāramitā, so popular in the medieval *Vajrayāna* in eastern India and Java, besides other places. Due to the sectarian nature of many Buddhist Sects, Vajradhara was not acclaimed as the Ādi Buddha by all, some reserving this honour for Vajrasattva, Samantabhadra, Vajrapāṇi, etc.

The cult became very popular in the Pāla empire. The great Vajrācārya Buddhajñānapāda, who was the preceptor of the Pāla emperor Dhamapāla, got a 'homa' performed for many years by the Vajradhaaras with this *ācārya* as their chief, for the welfare of the dynasty, offering articles valued at lakhs of *tolas* of silver. The cult spread to Java in the Śailendra period (*C*.775-856 A.D.) and eloquent eulogy to this Vajradhara cult is paid in the Old-Javanese text called *S.h. Kamahāyānam Mamtranaya*, which contains Skt. text followed by Old-Javanese exegeses. The text refers to Vajrācārya Mahāgurus-Vajrasattvas and Vajradharas. The cult of Vajradhara is represented not only in literature but also in monumental art. It is universally recognised that the *stūpa* of Borobudur was managed by the Vajradhara Sect of Java but the higest dignatories of the sect might have lived in and around it. According to the present writer, the terminal *stūpa* of Borobudur contained a gold image of Vajradhara, which was taken to Sumatra at the time of the downfall of the Śailendra dynasty of Java in about 856 A.D. The cult continued as an important factor in the religious life of Java, as the sect is referred to prominently in the *Nāgarakṛtāgama* of 1365.

PB–10

SUBHĀṢITAS IN KṢEMENDRA'S BODHISATTVĀVADĀNAKALPALATĀ

Dr. M.D. Paradkar, Palghar (Maharashtra)

Kṣemendra's Bodhisattvāvadānakalpalatā true to the didactic tone of Avadāna-works abounds in Sūktis or Subhāṣitas. Praise of the good

and denouncing of the wicked, as is expected, happens to be the usual theme. The words such as :—दुःखं नुदन्ति सुखसम्पद्मादिशान्ति, संजीवयन्ति जनतां तिमिरं हरन्ति, सन्मानसस्य कलयन्ति विकासहासं are rightly rounded up with the comparison of the good with the rays of the moon as the former have their utterences dripping with ambrosia. The wellknown idea of *Karmānugo gacchati jīva ekaḥ* is also expressed by Kṣemendra in Daśakarmaplutyavadāna with the words जन्मोत्सवेषु निधनेषु च संनिबध्दा मालेव कर्मसरणि: शबला शरीरे।

On one occasion, Kṣemendra says, "What is the use of money in case of those that are averse to giving gifts ? What is the use of knowledge of those under the influence of hate ? In vain is handsomeness of those bereft of virtue. What can be the use of noble family in case of those who destroy character ?"

Subhāṣitagaveṣyāvadāna speaks of the story of a king of Vārāṇasī, Subhāṣitagaveṣī by name, who attached supreme importance to Subhāṣitas and was ever yearning to collect them. On the suggestion of his minister Sumati, he went to see the cruel hunter Lubdhaka who offered him a fine *subhāṣita* only on the condition of agreeing to throwing himself from the precipice. The king readily accepted to do so, got the *Subhāṣita pāpam śāpam* etc. He kept up the promise, but was saved by Vijaya, the Yakṣa. The king had the magnanimity of considering the hunter to be आचार्योऽयं मम शमगुणव्यक्तसूक्तोपदेष्टा। No wonder that this Avadāna teems with passages having the quality of quote.

Looked at from this point of view, Kṣemendra's Avadānakalpalatā can be really styled as दिक्षु प्रतिष्ठापित पुष्पपाली। स्थिरप्रसक्त प्रतिमात्रणस्य।

PB-11

बुद्धवचन की मूलभाषा—पालि या मिश्रित संस्कृत

डॉ० धर्मचन्द्र जैन, कुरुक्षेत्र

बौद्ध साहित्य की उपादान सामग्री प्रधानत: पालि, प्राकृत, शुद्धसंस्कृत, मिश्रित-संस्कृत, तिब्बती और चीनी भाषाओं में मिलती है। अन्तिम दो भाषाओं में बौद्ध ग्रन्थों का अनुवाद मात्र मिलता है। प्रथम दो पालि और प्राकृत मध्यदेशीय भाषाएं हैं। पालि में केवल थेरवादी साहित्य और प्राकृत में एक मात्र 'प्राकृतधम्मपद' उपलब्ध है। कुछ विद्वानों का अभिमत है कि पालि का आधार कोई पश्चिमी अथवा मध्यपश्चिमी भारतीय भाषा थी। एक और भाषा मिलती है जिसमें अधिकांशत: बौद्ध साहित्य रचा गया है जिसे न तो प्राकृत और न ही साहित्यिक संस्कृत ही कहा जा सकता है फिर भी एजर्टन ने जिसे **'बौद्ध संकर संस्कृत'** (*Buddhist Hybrid Sanskrit*) कहा है। कुछ विद्वान् इसे ही बौद्ध संस्कृत, मिश्रित संस्कृत, बौद्ध मिश्रित संस्कृत और गाथा संस्कृत आदि नामों से पुकारते हैं।

यह बौद्ध संस्कृत क्या है ? इसका मूल आधार क्या है ? इसका पालि और प्राकृतों से क्या सम्बन्ध है ? इसे मिश्रित संस्कृत ही क्यों कहते हैं ? ऐसा तो नहीं है कि भगवान् बुद्ध ने पालि की बजाय 'मिश्रित संस्कृत' में ही अपना धर्मोपदेश दिया था। इत्यादि बातों पर इस अनुबन्ध में विचार प्रस्तुत किया गया है।

PB–12

ललित-विस्तर : रस विवेचन

डॉ० शारदा गांधी, पटियाला

ललित-विस्तर, वैपुल्यसूत्रों के अन्तर्गत महायान संप्रदाय की संस्कृत ग्रन्थावली में परिगणित है। ललित-विस्तर में महात्मा बुद्ध का जीवन-चरित्र वर्णित है, जो कि अलंकृत शैली में बौद्ध संस्कृत में उपनिबद्ध है, जिसमें संस्कृति एवं भाषा-विज्ञान की दृष्टि से समृद्ध सामग्री है। यह ग्रन्थ तत्कालीन ललित-कलाओं और शिल्प कलाओं के ज्ञान का अनुपम स्रोत है। इस ग्रन्थ से उस समय की धार्मिक, सामाजिक, आर्थिक, राजनीतिक और ऐतिहासिक अवस्थाओं की सूचना मिलती है। साहित्यिक और काव्यशास्त्रीय दृष्टि से भी ललित-विस्तर का विशेष महत्त्व है।

साहित्य या काव्य का प्राण रस माना जाता है। यद्यपि ललित-विस्तर में रसों का शास्त्रीय विवेचन नहीं किया गया है, तथापि यहाँ साहित्य शास्त्र में माने गये प्रायः सभी रसों का पूर्ण परिपाक हुआ है। प्रस्तुत निबन्ध में यह दिखलाने का प्रयास किया गया है कि ललित-विस्तर में किन-किन रसों की किन-किन सन्दर्भों में योजना की गई है तथा रस के विविध अंगों का किस प्रकार चित्रण किया गया है। साथ ही यह भी निरूपण किया गया है कि करुण और शान्त आदि कतिपय रसों का इसमें विस्तार-पूर्वक वर्णन है, एवं करुण और शान्त रस के विकास में बौद्धों की जो विशेष देन है, उसमें ललित-विस्तर का अद्वितीय स्थान है।

PB–13

DATE AND TIME OF THERĪGĀTHĀ

Dr. Bhagchandra Jain, Nagpur

Therīgāthā comes under the Khuddakanikāya of Pāli Tipiṭaka. It consists the self-experience of religious emotions of Buddhist nuns. The book shows the status of women in the society of the time. The date of the Therīgāthā may be decided around the second century B.C. on the basis of data we receive in the work. Its language, style and philosophy are important from the point of view of the development of modern Indian languages and the phase of Buddhist religion and Philosophy.

PB-14

NOTES ON THE SECOND FRIENDLY COMMUNICATION OF NĀGĀRJUNA

Dr. Heramba Chatterjee Śāstrī, Calcutta

Of the several texts attributed to Nāgārjuna, the great Mādhyamika teacher, there are two texts which because of their very peculiar nature deserve the attention of antiquarian enquirers. One of them is the Suhṛlleka—a friendly epistle. The other is the Ratnāvalī which deserves our attention. In the first one, the doctrines preached are more or less of general nature as we find in the texts like Dhammapada and the like. It is the purpose of the present paper to show that the text may be genuinely treated as one coming from the pen of Nāgārjuna. The basic doctrine that is preached here is Mādhyamika in matter and spirit, while the general doctrines as we come across in the other epistle are not missing. In fact, this is a text of importance as some of the important Mādhyamika doctrines have been delineated here with sincerity and simplicity.

PB-15

भगवतो बुद्धस्स उपदेसो

नारायण वासुदेव तुंगार, पुणे

सयामेसु जपानेसु चीनेसु मरमेसु च ।
मोंगोलियेसु भोटेसु जाव्हा मंचुरिएसु च ।।१।।

नेपालेसु भुतानेसु लंकासु कस्मिरेसु हि ।
अासामेसु सिकीमेसु रसिया कोरिएसु च ।।२।।

बंगलादेसे पाकदेसे बुद्धधम्मो च दिस्सते ।
पसटो भारते धम्मो तस्स बुद्धस्स वन्दनम्

नमो तस्स भगवतो अरहतो सम्मासम्बुद्धस्स ;
भग्गरागो भग्गदोसो भग्गमोहो अनासवा ।
भग्गास्स पापका धम्मा भगवा तेन वुच्चति ।।४।।

भगी भजी भागि विभत्तवा इति अकासि भग्गंति गरूति भाग्य वा ।
बहूहि ञायेहि सुभावितत्तनो भवन्तगो सोभगवा वुच्चति ।।५।।

भवेसु गमनं अनेन वन्तं । भवसद्दतोभकारं, गमनसद्दतो
गकारं. वन्तसद्दतोव कारं दीघं कत्वा आदाय भगवा ।।६।।

यस्मा नत्थि रहो नाम पापकम्मेसु तादिनो ।
रहाभावेन तेनेस अरहंति विस्सुतो ।।७।।

अभिञ्ञेयं अभिञ्ञातं भावेतब्बं च भावितं ।
पहातब्बं पहीनं मे तस्मा बुद्धोऽस्मि ब्राह्मण ।।८।।

सम्मा सामं च सम्माधम्मानं बुद्धत्ता पन सम्मासम्बुद्धो ।।९।।

सब्बपापस्स अकरणं कुसलस्स उपसंपदा ।
सचित्तपरियोदपनं एतं बुद्धानसासनं ।।१०।।

PRAKRIT AND JAINISM SECTION

PJ—1

ANUPREKṢĀ IN THE JĪVASAṀBODHANAM AND THE BIOGRAPHY OF VARĀṄGA

Prof. A.N. Uyadhye, Mysore

The *Jīvasaṁbodhanam* of Bandhuvarma (*c.* 1200 A.D.) is an important Kāvya in Kannaḍa. It deals with the exposition of twelve *Anuprekṣās* on which so much literature is available, by way of full treatises and incidental expositions, in Prākrit, Sanskrit, Apabhraṁśa etc. Bandhuvarma quotes verses from the *Pañcaviṃśati* of Padmanandi (middle of the 12th century A.D.) as the basis for his exposition. The speciality of his work is that he gives one or more stories to illustrate different *Anuprekṣās*. As far as I know, he is the first to give stories by way of illustrating the *anuprekṣās*. He illustrates *ekatvānuprekṣā* by giving the biography of Varāṅga. The *Varāṅgacarita* of Jaṭila, in Sanskrit, was quite well known in Karnataka; and many poets refer to its author with high compliments. It has been shown in this paper how Bandhuvarma quotes a verse from the *Varāṅgacarita* of Jaṭila (earlier than 779 A.D.) and follows it closely in contents even borrowing ideas and expressions from it. The parallel contexts are tabulated in details for a comparative study. It is also indicated why Bandhuvarma must have chosen this story for *ekatvānuprekṣā*.

PJ—2

SOCIAL SIGNIFICANCE OF JAIN ETHICS

Prof. R.C. Dwivedi, Udaipur

Distinction of Jain ethics from that of Hindu and Buddhist, compatability of asceticism with social objects. God-centred ethics and man-centred ethics. Role of *karman* in Jain ethical concepts. Five *mahāvratas* and other forms of discipline and their social significance. Relationship between clergy and laity in Jainism and Buddhism and distinctions of ethical imperatives.

PJ-3

THE MOTIF OF DHARMAPARĪKṢĀ IN KUVALAYAMĀLĀKAHĀ

Dr. Prem Chand Jain, Udaipur

Numerous philosophical motifs have been utilised by the great Uddyotanasūri in his *Kuvalayamālākahā*. The motif of *Dharmaparīkśā* is one of them. The same motif has been extremely popular among the poets of Sanskrit, Prākrit, Apabhraṁśa and Kanarese. Jain writers often indulge in the examination of the relative merits of different religions with a view to demonstrating the superiority of Jainism to the others from the earliest times. In this tradition some books have also been written on the name of *Dharmaparīkṣā*.

Besides, this motif is also deeply related to the folklore and in the field of narrative literature. In subsequent times also it got popularity in the literature of mediaeval India. This paper deals in all details with its concept, origin and development.

PJ-4

KṢETRADEŚAPAṬṬAKA ISSUED BY ĀCĀRYA VIJAYADHARAṆENDRASŪRI OF TAPĀ GACCHA

Prof. Dr. B.J. Sandesara, Baroda

Kṣetrādeśapaṭṭaka is a *paṭṭaka* or charter containing *ādeśa* or instructions from a Jaina Ācarya to the individuals of the monastic community under him for spending the season of *cāturmāsa* or monsoon in a particular *kṣetra* or place.

Such *paṭṭakas* were issued by the head of a particular *gaccha*. In the beginning the Ācārya writes the word *sahī* in bold letters signifying his assent to the order and then there is salutation to the previous Ācārya who is no more and who generally happens to be the preceptor of the Ācārya who issues the *paṭṭaka*. Then the year of the order is mentioned and also the region or province to which it applies. The name of the issuing authority comes after that along with a list of monks and names of towns or villages where they are asked to spend the monsoon. At the end some standing instructions are given to the monks.

Kṣetrādeśapaṭṭakas are useful not only for the history of Jaina Church, but also for the study of place-names and religious and social conditions.

The Kṣetrādeśapaṭṭaka presented here is the one issued by Ācārya Vijayadharaṇendrasūri of Tapā Gaccha of the Jaina *Śvetāṁbara* sect. It was issued in V.S. 1923 (1867 A.D.) and is addressed to the monks of the Gujarat region.

PJ-5

ON THE EIGHTEEN DEŚĪ LANGUAGES

Dr. B.K. Khadabadi, Dharwar

References to the eighteen languages, *Deśī* or otherwise, are found in several works to Prakrit, Sanskrit and Kannada of different periods, ancient, medieval and modern. Such available references in works like *Ṇāyādhammakahāo, Vivāgasuya, Ovavāiyasutta, Rāyapasenaiya, Niśītha Cūrṇī, Kuvalayamālā, Cāvuṇḍarāya Purāṇa* and *Karṇāṭaka Śabdānuśāsanaṁ* are noted and scrutinized in their chronological order.

It is found that all the works containing the references are Jain works. It is concluded that the *Ṇāyadhammakahāo* refers to the *aṭṭhārasadeśībhāsā* as they existed in its contemporary period. But the later works attach traditional importance to such reference and adhere to the number eighteen in respect of languages, be they regional (*Deśī*) great (*Mahā*) or unqualified. It is observed that Bhaṭṭākalaṅka adds to the Eighteen Great Languages, seven hundred dialects in order to give rather a realistic touch to the linguistic picture of the country of his time. It is also suggested that the number seven hundred too may have an importance of some tradition.

PJ-6

भगवान महावीर के निर्वाण स्थल पावा की परख

शोभनाथ पाठक, मेघनगर (म०प्र०)

महावीर के निर्वाणस्थल 'पावा' के विषय में अनेक मतभेद हैं। महावीर को निर्वाण 'पावा' में ५२७ ई० पू० मिला। यह पावा क्या वर्तमान पटना जिलान्तर्गत नालन्दा के समीप 'पावापुरी' ही है अथवा उत्तर प्रदेश के देवरिया जिलान्तर्गत कुशीनगर के पास 'पावानगर' वर्तमान 'सठियावाँ' है।

महावीर और बुद्ध समकालीन थे। बौद्ध वाङ्मय में बताया गया है कि "पावा-नगर तो तीणि गाबुतानि कुसिनारा नगरं" एक गव्यूति बराबर ४ मील के होता है। इस प्रकार कुशीनगर से 'पावा' की दूरी १२ मील सिद्ध होती है।

महापरिनिव्वानसुत्त के अनुसार बुद्ध जब अन्तिम बार वैशाली से कुशीनगर जा रहे थे, तब भण्डग्राम, हस्तिग्राम, जम्बूग्राम और 'पावा' रास्ते में मिला था। "पावा" में वे अस्वस्थ हो गये थे। अतः पावा से कुशीनगर तक आने में २५ स्थानों पर विश्राम किया और सायं काल तक कुशीनगर पहुँच गये। रास्ते में उन्हें कुकुत्था व हिरण्यवती नदियों को भी पार करना पड़ा। इस भौगोलिक आधार पर कुशीनगर के पास ही पावा होनी चाहिए।

इसके अतिरिक्त महावीर के निर्वाण का समाचार बुद्ध को उसी शाम तक कुशीनगर में मिल गया जो पटना के पास वाली पावा से सम्भव नहीं है। यह तथ्य इस प्रकार परखे "तेन खो पन समयेन निगंठो नाटपुत्तो पावायां अधुना कालकत्तो होति।"

महावीर के निर्वाणस्थल पावा में ९ मल्ल, ९ लिच्छवी तथा १८ काशी, कोशल के गणराजा सम्मिलित हुए थे किन्तु पास ही राजगृही से राजा अजातशत्रु नहीं आया। इसका मतलब हुआ कि पावा अधिक दूर थी।

राजगृही से १०-१२ मील की दूरी पर हस्तिपाल राजा का होना सम्भव प्रतीत नहीं होता जिसकी रज्जुगशाला में महावीर को निर्वाण मिला था।

गंगा, गंडक आदि नदियों के आधार पर भी वर्तमान पावा पुरी को वास्तविक निर्वाण स्थल मानने में संशय है। पटना के पास (विहारशरीफ) की पावा को महावीर का वास्तविक निर्वाण स्थल विद्वानों द्वारा मान्य नहीं है। महापंडित राहुल साँकृत्यायन आचार्य विजयेन्द्र सूरि, डा० भिक्षु धर्मरक्षित, डा० राजबलीपाण्डे, भरतसिंह उपाध्याय, डा० नागराज, मुनि विद्यानंद, मुनि महेन्द्रकुमार प्रथम व द्वितीय आदि वर्तमान पावापुरी को महावीर का वास्तविक निर्वाण स्थल नहीं मानते।

मैं अपने शोध प्रबन्ध 'भगवान महावीर' के सम्बन्ध में सभी स्थानों की यात्रा करके व अनेक विद्वानों से मिलकर इसी निष्कर्ष पर पहुँचा हूँ कि वास्तविक पावा की परख में पैठने की आवश्यकता है।

कनिंघम व कार्लायल की रिपोर्ट भी 'पावापुरी' को असंदिग्ध सिद्ध करती है।

PJ-7

THE DOCTRINE OF SYĀDVĀDA

Prof. M S. Ranadive, Satara, Maharastra

'*Syādvāda* is the consideration of any subject from different points of view in order to get the right knowledge of the matter, and not prove

any wrong supposition'. So says Dr. O Pertoid about the famous *Saptabhaṅgī* or *Syādvāda* of Jainism.

The object of knowledge is a huge complexity. Like an Omnipresent, the ordinary human being cannot rise above the limitations of his senses. So his apprehension of reality is partial. Syādvāda is a new approach to the complex reality. The object in its real nature, always possesses existence and non-existence, undergoes change according as it is looked at from the substantial and modificational view-points. With reference to any particular modification, a substance is said to be (i) existing. or (ii) non-existing, or (iii) existing as well as non-existing, or (iv) indescribable, or (v) existing and yet indescribable, or (vi) non-existing and yet indescribable, or (vii) both existing and non-existing and still indescribable.

A thing should not be considered as existing everywhere, at all times, in all ways and in the form of everything.

Nayavāda and *Syādvāda* are said to be the two wings of *Anekānta.*

As compared with Einstein's reality, *Syādvāda* is much simpler and less elaborate. The contribution of *Syādvāda* and Relativity to the ultimate outlook on life and its problem is almost the same.

Modern philosophy aims to harmonise the conclusions of different experimental sciences. In the same way, *Syādvāda* aims to unify, coordinate, harmonise and synthesise the individual viewpoints into a practical whole. In other words, in *Syādvāda* discordant notes are blended so as to make a perfect harmony.

PJ–8

जैन धर्म में 'व्रत' : एक पुनर्व्याख्या

डा० गोकुलचन्द्र जैन, वाराणसी

जैन धर्म में 'व्रत' का बड़ा महत्त्व बताया गया है। तत्त्वार्थसूत्र में पांच व्रत बताये गये हैं :—

हिंसानृतस्तेयाब्रह्मपरिग्रहेभ्यो विरतिर्व्रतम् ।७।१।

अर्थात् हिंसा, अनृत, अस्तेय, अब्रह्म और परिग्रह इनसे विरत होना व्रत है।

व्रतों की व्याख्या अब तक धार्मिक सन्दर्भ में की जाती रही है। विचारणीय यह है कि सामाजिक और आर्थिक जीवन के सन्दर्भ में इनका मूल्य है अथवा नहीं? यदि

इन व्रतों का मात्र धार्मिक महत्त्व होता तो ये सामाजिक जीवन में इतने दीर्घावधि तक टिक नहीं सकते थे। अब भी इनका मूल्य यदि मात्र धार्मिक माना जाए तो आज के सामाजिक और आर्थिक जीवन के सन्दर्भ में इनका कोई उपयोग नहीं रह जाता। और यदि यह माना जाये कि व्रतों का सम्बन्ध सामाजिक और आर्थिक जीवन में रहा है, तो युग के सन्दर्भ में इनकी पुनर्व्याख्या करनी आवश्यक है।

विचार करने से यह स्पष्ट प्रतीत होता है कि व्रतों का महत्त्व धार्मिक से अधिक सामाजिक और आर्थिक जीवन के लिए रहा है।

उपर्युक्त पांच व्रतों की पांच-पांच भावनाएं और पांच-पांच अतिचार बताये गये है। इनके विश्लेषण से इस निष्कर्ष को पुष्टि मिलती है।

प्रस्तुत निबन्ध में जैन धर्म में प्रतिपादित व्रतों की सामाजिक और आर्थिक जीवन के सन्दर्भ में पुनर्व्याख्या करने का प्रयत्न किया गया है।

PJ-9

JAINA DHARMA MEṄ SACHELA ACHELA KĪ PRAVṚTTI

Dr. Uttam Kamal Jain, Chandigarh

During the regime of Mahāvīra the traits of schism can be found on the criteria of *tapas* named *Jinakalapa* and *Shavīrakalpa*. This schism could not raise its head during his time because of his grand personality. After his *Nirvāṇa* the same schism broken out in the name of *Digambara* and *Śvetāmbara*. I have already stated that integrity prevailed in the religion because of his control over the Order but after his *Nirvāṇa* there was no alluring personality as to control it. Therefore, the schism in the name of *Śvetāmbara* and *Digaṁbara* outbursted abruptly. The present article deals with the same subject in the name of Achela and Sachela after the *Nirvāṇa* of Mahāvīra.

PJ-10

द्वितीय जैनागम "सूत्रकृतागंसूत्रम्" की व्याख्या में प्रतिपादित 'अनेकात्मवाद' पर प्रतिवाद

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"सूत्रकृतांग सूत्रम्" का दार्शनिक दृष्टि से जैनागमों में सर्वोच्च स्थान माना जाता है। इसके अर्थकर्त्ता भगवान् महावीर तथा व्याख्यानकर्त्ता भद्रबाहु जिणदासगणी एवं

शीलांकाचार्य हैं। शीलांकाचार्य ने उक्त तीनों महापुरुषों की मान्यताओं के आधार पर उक्त आगम की आरंभिक दसवीं गाथा की व्याख्या प्रस्तुत की है। इस गाथा की व्याख्या में आचार्य ने एकात्मवाद के सिद्धान्त को खंडित कर 'अनेकात्मवाद' की प्रतिष्ठा की है। प्रस्तुत निबन्धसार में आचार्य शीलांक की स्थापनाओं पर प्रतिवाद किया गया है।

आचार्य ने यह व्याख्यान करते हुए एकात्मवाद का खंडन किया है कि पाप अथवा पुण्य कर्मों का कर्त्ता ही उसका सुख-दुःख भोगता है। प्राणिमात्र पर इसका प्रभाव नहीं पड़ता है। इससे सिद्ध होता है कि आत्मा अनेक हैं।

इस पर हमारा कहना है कि जीव अनेक हैं, परन्तु आत्मा एक है। सर्वसाधारण में अहंकारवश आत्मा की अनेकता अनुभूत होती है। विशिष्ट पुरुषों में ऐसा नहीं देखा जाता। लौकिक दृष्टि से आत्मा पृथक्-पृथक् दीख पड़ती है परन्तु तात्त्विक दृष्टि से आत्मा एक है।

आचार्य ने आत्मा को सर्वव्यापी मानने से बन्ध और मोक्ष का व्याघात माना है—उपदेशक और उपदेष्टा में अभेद रहने से शास्त्र-रचना की व्यर्थता की आशंका प्रकट की है।

इसके प्रतिवाद में आत्मा पर पड़ने वाले अज्ञान के आवरण को उपस्थित किया जा सकता है। इसी आवरण के कारण उपर्युक्त स्थितियां पैदा हो सकती हैं। ज्ञान के लिये शास्त्र की रचना समीचीन है।

आचार्य ने शरीर में परिणत पंचभूतों में जो चेतनता है उसे घट-पटादि में नहीं देखकर आत्मा की अव्यापकता सिद्ध की है।

इस पर हम विद्युत् की, तारमात्र में विद्यमानता, परन्तु बाल्ब एवं तार के बीच स्वीच के अवरोध का दृष्टान्त उपस्थित कर सकते हैं। आत्मा घट-पटादि में भी है परन्तु जब तक आत्मा के साथ उन पदार्थों के योग में जो आवरण है—वही विशेष स्थितियों में हटता नहीं तब तक प्रकाश नहीं होता। अतः आत्मा की अवस्थिति सभी भूतों में है।

आचार्य ने चौथे उदाहरण द्वारा यह प्रस्तुत किया है कि एक आत्मा होने पर पृथ्वी आदि भूतों के भिन्न-भिन्न गुण नहीं हो सकते।

परन्तु यहां ध्यान देने की बात है कि वेदान्तियों ने संसार को माया से आच्छन्न बताया है तथा सर्वत्र मायिक भेद की स्थिति को स्वीकारा है।

आचार्य ने अंतिम उदाहरण द्वारा बतलाया है कि एक ही आत्मा होने पर एक व्यक्ति द्वारा ज्ञात विषय को दूसरा भी जानता, परन्तु ऐसा भी दृष्टिगत नहीं होता है।

हमारी ओर से इसके सम्बन्ध में भी मायाकृत भेद की ही बात प्रस्तुत की जा सकती है।

PJ-11

भट्टारक परंपरा की पृष्ठभूमि

बिहारी लाल जैन, उदयपुर

भट्टारक-परंपरा जैन संघ के भेद-प्रभेदों से संबंधित है। इसका सीधा संबंध दिगम्बर-सम्प्रदाय के मूलसंघ, काष्ठासंघ, नंदिसंघ आदि से है। फिर भी इसकी प्रवृत्तियों पर श्वेतांबर-परंपरा के चैत्यवासी मुनियों के आचरण का भी प्रभाव पड़ा है।

जैनसंघ में चैत्यवासी—दिगबर एवं श्वेताम्बर-परंपरा में मुनियों के अनेक संघ प्रचलित हुए हैं किन्तु मुख्य रूप से दो प्रकार के मुनि होते थे—चैत्यवासी और बनवासी।

श्वेताम्बर चैत्यवासी—ऐतिहासिक प्रमाणों से श्वेताम्बर चैत्यवासी-परंपरा का प्रारंभ वीर संवत् ८८२ (वि०सं० ४१२) से हो चुका था। धीरे धीरे चैत्यवास की परंपरा को समाज में अधिक प्रश्रय मिलने लगा और यह परंपरा विक्रम की नौवीं शताब्दी तक आदृत रही। किन्तु चैत्यवासी साधुओं का शिथिलाचरण अधिक बढ़ जाने से बाद में अनेक जैनाचार्यों ने उसकी निंदा की।

दिगम्बर चैत्यवासी—यद्यपि दिगम्बर-परंपरा में मुनिसंघों में चैत्यवासी नाम के किन्हीं मुनियों का उल्लेख नहीं मिलता है, किन्तु श्वेताम्बर चैत्यवास की प्रवृत्तियों को उनमें देखा जा सकता है। अतएव कुंदकुंद से लेकर पं० आशाधर तक के आचार्यों में से अनेक ने शिथिलाचारी मुनियों के आचरण का विरोध किया है।

जैनसंघ और भट्टारकपरंपरा—जैनसंघ में दिगम्बर मुनियों की प्रवृत्तियां ही भट्टारक-परंपरा में दृष्टिगत होती हैं। अतः मुनि, साधु और भट्टारक ये शब्द परस्पर अधिक भिन्नार्थक नहीं हैं।

'भट्टारक' शब्द का प्रयोग कब से और क्यों हुआ इसे इदमित्थं रूप से कहना तो कठिन है, तथापि जैन आगमों में इसका प्रयोग हुआ है। अपभ्रंश और प्राकृत-काव्यों में भी भडारउ, भट्टारय आदि शब्दों का प्रयोग मिलता है।

भट्टारकों में वस्त्र-धारण का औचित्य भी अनेक संदर्भों में बतलाया गया है। ज्ञानसागर ने 'संघाष्टक' में भट्टारकों के आदर्श स्वरूप का विस्तृत निर्वचन किया है।

PJ–12

जैनाचार्यपविशेणस्य हिंसायज्ञ-विरोधः

डा. रमाकान्त शुक्ल, नई दिल्ली

हिंसायज्ञानां विरोधिषु येऽनेके ग्रन्थकाराः समवलोक्यन्ते तेष्वन्यतमोऽस्ति जैनाचार्यो रविषेणो यो हि ६४८ ईशवीयेऽब्दे 'पद्मचरिता'परनामधेयं 'पद्मपुराणं' रचयामास।

अस्मिन् जैनदृष्टिकोणेन रामकथोपनिबद्धा। इदं च जैनधर्मस्य विश्वकोष एव। अस्मिन् अहिंसा परमधर्मरूपेण स्वीक्रियते। हिंसा च दुःखकारणरूपेण निर्दिष्टा। सुविदितमेवास्ति विदुषां यज्जैनमतं वेदविरोध्यस्ति। अतएव तद् यज्ञविरोधं-विशेषतो हिंसायज्ञविरोधं-मत्युग्ररूपेणास्मत्सम्मुखे प्रतिष्ठापयति। जनमतानुयायी रविषेणाचार्योऽपि हिंसायज्ञानां तीक्ष्णं विरोधं करोति। स हि यज्ञदीक्षां पातकत्वेन मन्यते। पौराणिकशैल्या स एकमाख्यानमुपस्थापयति यत्र हि 'अजैर्यष्टव्यम्'— इति वाक्यमवलम्ब्य नारद-पर्वतकयोः शास्त्रार्थो भवति। नारदानुसारम् 'अज'— शब्दस्यार्थः सस्यरूपः पर्वतकानुसारं च पशुरूपोऽर्थः। निर्णयार्थं नियुक्तो वसुरधर्मेण पर्वतकं विजयिनं घोषयति किन्तु तस्य दुर्गतिर्जायते, पर्वतकश्च धिग्धिग्दण्डसमाहतो भवति। स चेर्ष्यादावानलदंदह्यमानदेहः सन् हिंसायज्ञं प्रचारयति।

आस्तां तावद्दूरे पौराणिकी यज्ञ-समुत्पत्ति-कथा। अस्मन्मते तु हिंसा-यज्ञप्रचलनस्य कारणद्वयं प्राधान्येन सम्भाव्यते—(क) राजन्यानां श्रोत्रियाणांच मांसपरता (ख) अतिमांसाहारेऽङ्कुशारोपणेच्छा च। अनयोरभिप्राय एवम्—

(क) प्रतीयते प्राचीनकाले मांसाशनानां राजन्यानां पुरोहिताः श्रोत्रियाश्च स्वयमपि मांस-भक्षणार्थं हिंसायज्ञानां (पशुयज्ञानां) प्रचलनं चक्रिरे। इदं च यजमानैरपि सहर्ष स्वीकृतम्। तैर्धर्मस्वीकृतिरेवं गृहिता, मांसभक्षणंच लोकविरुद्धमपि धर्मीकृतम्। एतादृशानां यजमानानां पुरोहितैर्वेदस्यान्यथैव व्याख्याकारि। एतेषां व्याख्यातॄणां संकेतः श्रीमद्भागवते 'वेदाः पाखण्डदूषिताः'—इति वाक्येन प्राप्यते। इदमपि सम्भाव्यते यद्देशान्तरं प्रयातैर्मांस-भक्षणकारिभि-र्मांसभक्षणलोल्यात्तदनुमोदार्थं वेदमन्त्राणामन्यथैव व्याख्या कृता।

(ख) हिंसायज्ञप्रचलनस्येदमपि कारणं प्रतीयते यदत्यन्तं मांसभक्षणादि कुर्वतां राजन्यानाम् (यजमानानाम्) उपर्यंकुशारोपणेच्छया व्यवस्थापकैर्धर्मशास्त्रकारैः श्रोत्रियादिभिश्च सोपचारं मांसभक्षणं व्यवस्थापितं येनान्तर्वेधेव मांसभक्षणं स्यात्, तदप्यत्यन्तधनव्ययेन। एवं हि निरंकुशमांसभक्षणे हिंसावृत्तौ चावरोधः स्यात्। इत्थंच व्यवायामिषमद्यसेवनेषु न प्रवृत्तिरपितु निवृत्तिरेवेष्टा।

अस्तु हिंसायज्ञाः प्रचलिताः। श्रोत्रियैरन्तर्वेदि पशुमारणकर्म प्रारब्धम्। स्थाने-स्थाने यूपेषु रोरुद्यमानाः पशवो बद्धा अजायन्त। सुरापानादिकमपि लब्धावकाशमभूत्। लुब्धकाः ब्राह्मणाः दक्षिणाः प्रापुः। धर्मस्थानानि कौटिककुटीरा इवादृश्यन्त। दर्शकानां हृदि श्रद्धापेक्षया जुगुप्सैव पदं न्यादधात्।

एवम्भूतानां हिंसायज्ञानां विरोधो जैनैः प्रचारितः, यो हि वस्तुतः समयानुरोध्यासीत्। जैनाचार्यो रविषेणोऽपि हिंसायज्ञ-विरोधार्थं संवर्त (याजक)—नारद-संवादं प्रस्तौति।

अस्मिन्प्रसंगे नारदमुखेन साक्षाद्रविषेण एव हिंसायज्ञं खण्डयति। प्रथमं तु स यज्ञकर्मणाऽपूर्वाख्यस्य धर्मस्य व्यक्तिं निरस्यसि-यतो ह्यपूर्वाख्यो धर्मस्त्वाकाशवन्नित्यो-ऽस्ति, तस्य व्यक्तिः, कथं स्यात्? यदि च तस्य व्यक्तिर्भव्यत्येव तदा तु स नित्यतामपहाय घटादिवदनित्य एव स्यात्। अपि च, यथा हि प्रदीपव्यक्त्यन्तरं रूपपरिच्छेदः (ज्ञानं) तत्फलं प्रत्यक्षतो दृष्टं भवति तथैवापूर्वाख्यधर्मव्यक्तिसमनन्तरमेव स्वर्गादिप्राप्तिरूपं फलं व्यक्तं भवेत्, तच्च न दृश्यते।

यच्चोक्तं (वेद-) शास्त्रेण चोदितत्वादन्तर्वेदि पशूनां वधे न दोषस्तत्रोच्यते प्रथमं तु वेदानां शास्त्रत्वमेवासिद्धम्, यतो हि शास्त्रं तदेवोच्यते यन्मातृवत्सर्वस्मै जगते हितं शास्ति। अस्तु 'तुष्यतु दुर्जन-न्यायेन' स्वीकृतेऽपि वेदानां शास्त्रत्वे अन्तर्वेदि पशूनां वधः सदोष एव यतो हि सदोष एव कर्मणि प्रायश्चित्तस्य व्यवस्था भवति। याज्ञिकहिंसायां च प्रायश्चित्तं विहितम्। तद्यथा—**'सोमोऽस्माकं ब्राह्मणानां राजा'**—इति श्रुत्या सोमो राजा स्वीकृतः। यो हि यजते, स हि सोमं हन्ति; अतस्तस्य सोमहननरूपदोषस्य प्रायश्चित्तं गवां द्वादशमस्ति। एतच्च स्वीकृतं कात्यायनश्रौतसूत्रे—**'गवां शतं द्वादशं वातिक्रामति।' 'यथारम्भं द्वादश द्वादशाद्येभ्यः षड्षड् द्वितीयेभ्यश्चतस्र-श्चतस्रस्तृतीयेभ्यस्तिस्रस्तिस्र इतरेभ्यः'** इत्यादिना द्वादशोत्तरशतमितगवामेकैव गौर्वास्तविकी दक्षिणा, इतरास्तु दोषानेव निवारयन्ति; तद्यथा—**गवां शतं देवानां वीरं सोमं शोधयति, दश प्राणानां प्रतर्पणं कुर्वन्ति, एकादशी चात्मनस्तर्पणं करोति**। अपराण्यपि प्रायश्चित्तानि दृश्यन्ते—अतोऽन्तर्वेदि पशुवधः पाप एव व्याधकृतपशुवध इव।

पुनश्च, नारदमुखेन रविषेणो ब्रह्मणा यज्ञार्थं पशूनां सृष्टिं खण्डयति। अथेदमत्र विचार्यते ..किमु रविषेणो यज्ञसामान्यस्य विरोधं करोति आहोस्विद्धिंसायज्ञस्यैव ? यद्यप्येतस्मिन् विषये सन्देहलेशो नास्ति यद्रविषेणो जल्पाकपथपण्डितः परमतगर्हणकारी तार्किको जैन आसीत्तथा स्वकृतौ सः जैनेतराणां ब्राह्मणानां ऋषीन्, ग्रन्थान्, देवान् धर्मकार्याणि चाध्यक्षिपत् किन्तु यज्ञविषये तत्त्वतः परीक्ष्यमाणे इदमेवोपलब्धं भवति यत्सः न यज्ञसामान्यमधिक्षिपति, अपितु यज्ञे क्रियमाणां हिंसामेव स दूषयति। स यज्ञस्य सात्त्विकं रूपं नावरं मन्यते। स हि धर्मयज्ञं प्रकल्प्यास्मत्समक्षमुपस्थापयति यत्र हिंसालेशो न स्यात् येन चेन्द्रियाणां, मनसः, आत्मनो जगतश्च कल्याणं स्यात्।

यच्चोक्तं—देवा यज्ञबलिना प्रीताः भवन्ति—तन्न, दिव्यान्नभुजां देवानां दुर्गन्धादियुक्तामेध्यभोजनेऽरुचेः।

अधुनास्माभिरालोक्यते किमियं रविषेणस्य हिंसाविरोधिनी दृष्टिरपूर्वा वर्तते ? किमु रविषेणः **'अयोनि'**–रूपं मतमुपस्थापयति आहोस्विद् **'अन्यच्छायायोनि'**—रूपं ? रविषेणस्य पद्मपुराणं ६७८ ईशवीयाब्दे पूर्णतामगादिति प्रागेव प्रतिपादितमस्ति। अस्मात्कालात्पूर्वं जैनेस्तु हिंसाविरोधः कृत एव किन्तु वैदिकधर्मानुयायिभिरुपनिषद्भिर्महाभारतेन गीतया भागवतादिभिश्च पुराणैरपि हिंसायज्ञानां साक्षात्परम्परया वा विरोधः कृतः।

अत्रावधेयम्—भागवतादीनां हिंसाविरोधो वेदविरोधो नास्ति। भागवतादिषु वेदाविरोधेन हिंसाविरोधोऽस्ति। वेदानामभिप्रायो न सर्वैर्ज्ञातुं शक्यः अतः एव कुबुद्धिभिस्तेषामन्यथैव व्याख्या कृता स्वसुखेच्छया च हिंसादिकर्म प्रारब्धम्। एतादृशेष्ववसरेषु भागवतं वेदस्य वैदिकशास्त्राणां च सात्त्विकीं व्याख्यां प्रस्तौति।

किन्तु रविषेणो वेदविरोधसहितं हिंसायज्ञविरोधं करोति। स हि क्वचिद् वेदं **'कुग्रन्थ'**—संज्ञया व्यपदिशति, क्वचिद् ब्राह्मणानां निन्दां करोति। ब्रह्मणनिन्दा

ब्राह्मणधर्मनिन्दा च जैनाचार्यस्य प्रतिपाद्यं वर्तते । एवं स वेद-वेदज्ञ-वेदमतानुयायिविरोध-पुरस्सरं हिंसायज्ञविरोधं करोति । इयं हि साम्प्रदायिकदृष्टेः संकीर्णतैवास्ति । किमु वेदेषु प्रत्यक्षरं हिंसैव प्रतिपादिता ? किमु सर्वेऽपि ब्राह्मणा निन्दनीया एव ? किमु सर्वाण्यपि वैदिकान्यनुष्ठानानि गर्हितान्येव ? **'शत्रोरपि गुणा वाच्या दोषा वाच्या गुरोरपी'** ति नियमानुसारं रविषेणो न चलति, अपितु **'स्वोत्कर्षः परगर्हणा'** इति नियमालम्ब्य चलति । भागवतं च गुणदोषग्रहणत्यागपूर्वकं चलति । अयमेव बुद्धिवादप्रेरित-प्रचारकग्रन्थस्य भक्तिग्रन्थस्य च दृष्टिभेदः । भागवतं हिंसायज्ञकारिणां स्पष्टं निन्दां करोति, सहैव यज्ञस्य सात्विकीं व्याख्यामुपस्थाप्य वेदमार्गस्य पोषणं करोति यदा च पद्मपुराणं (रविषेणस्य) हिंसा तु निन्दत्येव सहैव वेदमार्गमपि सुतरामधिक्षिपति यतो हि तत् तस्य जैनधर्मस्य ग्रन्थोऽस्ति यो हि वेदविरोधी अस्ति ।

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जैन दर्शन और फ्रायड के मनोवैज्ञानिक सिद्धांतों का तुलनात्मक अध्ययन

डॉ० सागरमल जैन, भोपाल

फ्रायड 'काम' के प्रति अधिक बल देने वाले एक सुप्रसिद्ध मनोवैज्ञानिक हैं और इसलिये प्रथम दृष्टि में जैन दर्शन और फ्रायड के मनोवैज्ञानिक सिद्धान्त परस्पर विरोधी लगते हैं क्योंकि—(१) जहां फ्रायड पूर्णरूपेण भौतिकवादी है वहां जैन दर्शन आध्यात्म-वादी है (२) दूसरे जहां फ्रायड का दृष्टिकोण भोगवादी है वहां जैन दर्शन निवृत्ति-प्रधान है और इसलिये (३) जहां फ्रायड ने वासनाओं की सन्तुष्टि को ही मानव जीवन का चरम लक्ष्य माना है वहां जैन दर्शन वासनाओं के पूर्ण विगलन को मानव जीवन का चरम लक्ष्य घोषित करता है। इस प्रकार दोनों के चिन्तन में आधार और साध्य सम्बन्धी महत्त्वपूर्ण अन्तर है और इसीलिये दोनों के बीच तुलना करने का प्रश्न प्रथम-तया हास्यास्पद ही लगता है।

किन्तु चिन्तन की गहराइयों में प्रवेश करने पर दोनों के विचारों में जो विलक्षण साम्य परिलक्षित होता है वह बरबस ही तुलनात्मक अध्ययन के लिये हमारा ध्यान आकर्षित कर लेता है। दोनों चिन्तन धाराओं के बीच पायी जाने वाली वैचारिक साम्यता के कुछ प्रमुख तथ्य निम्नलिखित हैं :—

(१) सर्वप्रथम जिस प्रकार जैन दर्शन आत्मा का स्वभाव लक्षण एवं साध्य "समत्व" मानता है उसी प्रकार फ्रायड भी प्राणीय जीवन की मूलभूत प्रकृति को समत्व के संस्थापन प्रयासों के रूप में देखता है, इस प्रकार दोनों के अनुसार चेतना या जीवन का स्वभाव "समत्व" माना गया है।

(२) दूसरे जैन दर्शन और फ्रायड इस प्रश्न पर भी एक मत हैं कि इस समत्व से विचलन या विक्षोभों (तनावों) की उत्पत्ति "कामना" (आकांक्षा) से होती है।

(३) तीसरे सामान्यतया दोनों ही "सुख" की प्राप्ति को मानवजीवन किंवा प्राणीय जीवन का लक्ष्य मानते हैं यद्यपि दोनों की सुख की व्याख्यायें भिन्न भिन्न हैं।

(४) चौथे दोनों ही राग को जीवन की गत्यात्मकता का मूलकेन्द्र मानते हैं।

(५) पांचवे जिस प्रकार जैन दर्शन ने "राग" और "द्वेष" को कर्मबीज या कर्मप्रेरक माना है उसी प्रकार फ्रायड ने भी जीवन वृत्ति (Eros) और मृत्यु-वृत्ति (Thenotos) को जीवन की विविध गतिविधियों का चालक तथ्य माना है।

(६) छठे जैसे जैन दर्शन ने क्षयिक और औपशमिक श्रेणियों में "उपशम" (दमन) को आध्यात्मिक विकास का सच्चा मार्ग नहीं माना है, वैसे ही फ्रायड ने भी "दमन" को व्यक्तित्व के विकास में बाधक माना है अर्थात् दोनों ही "दमन" को अनुचित मानते हैं। यद्यपि 'दमन" से बचने के दोनों के मार्ग भिन्न हैं। "दमन" न हो इसलिये फ्रायड वासनाओं की संतुष्टि पर बल देता है, जबकि जैनदर्शन वासनाओं के विगलन पर बल देता है।

(७) सातवें इस बात में भी दोनों एक मत हैं, कि व्यक्तित्त्व के विघटन का मूल कारण कामनायें या आकांक्षायें हैं। यद्यपि जहां फ्रायड कामनाओं के दमन को व्यक्तित्व के विघटन का कारण मानता है, वहाँ जैनदर्शन कामनाओं को उपस्थिति मात्र से व्यक्तित्व का विघटन मान लेता है।

(८) अन्त में दोनों ने ही समाज की अपेक्षा "व्यक्ति" को अधिक महत्त्व दिया है। यद्यपि जैम दर्शन उतना उग्र व्यक्तिवादी नहीं है, जितना कि फ्रायड।

इस प्रकार हम देखते हैं कि दो भिन्न भिन्न केन्द्रों पर स्थित होते हुए भी इन दोनों विचार धाराओं में एक विलक्षण समानान्तरता है।

PJ-14

APABHRAṀŚA FORMS IN THE VASUDEVAHIṆḌI

K.R. Chandra, Ahmedabad.

Dr. L. Alsdorf, in his study of the language of *Vasudevahiṇḍī,* has come to the conclusion that the language of *VH.* is archaic Jain *Mahārāṣṭrī* (having many archaic *Ardhamāgadhī* and *Pāli* forms). Dr. B.J. Sandesara while reproducing the same in his Introduction to the Gujarati translation of *VH.* has noted an *Apabhraṁśa* stanza from *VH.* Except this *Ap.* stanza no other *Ap.* forms from *VH.* have been noted by them. Here an attempt has been made to throw light on some *Ap.* or *Ap.* like forms which are available in the *VH.* as follows :—

I Words with *va* Śruti.

II Use of *u* in Nom. sg. (masc. *a* ending).

III Use of original base in Nom. sg. (Masc. *a* ending, Fem. *u* ending) Acc. sg. (Fem. *a* and *i* ending, Masc. *a* ending).

IV Shortening of long vowel in Nom. sg. (Fem *i* ending).

V Use of long vowel in place of a nasalised short vowel in Acc. sg. (Fem *i* ending).

VI Appending of short *ṇa* in Inst. sg. (Masc. *u* ending, but ending short vowel *u* lengthened).

VII Use of termination *e* in Inst. sg (Masc. *a* ending).

VIII Use of termination *i* in Loc. sg. (Masc. *a* ending).

IX Use of oblique termination *e* in Inst. sg. without lengthening the ending short vowel of the Feminine base.

X Use of the Inst. Plu. termination for Loc. Plural.

XI Ablative Sg. with *u* termination without lengthening the ending vowel of the base ending in *a*.

XII II sg. taking *hi* termination in the Indicative.

XIII II sg. taking *hi* termination in the Imperative without lengthening the ending short vowel *a* of the base (Pischel 468).

XIV Appendation of *ka* suffix to the present participle (without changing any meaning *i.e. Svārthe*).

XV Use of Independent word *hüya=bhūta* which is popular in *Ap*. Similary availability of *pariyanada* to cradle, a word more popular in *Ap*.

PJ-15

THE BṚHATHĀKOŚA OF HARIṢEṆA

Dr. Asim Kumar Chatterjee, Calcutta

The *Bṛhatkathākośa* of Hariṣeṇa is one of the most important Digambara Jain works of the early medieval period. It was composed, according to the testimony of the poet himself, in 931 A.D., during the reign of Vinayādikapāla, who is no other than the Pratīhāra king Vināyakapāla, whose Bengal Asiatic Society copper plate is dated 930 A.D. (V.S.988). This work was composed at Vardhamāna (present Vaḍvan in Gujarat), at which town in 783 A.D., Jinasena II, another Digambara poet, had composed his famous *Harivaṁśapurāṇa*. This town of Vardhamāna should be identified with the town of the same name mentioned in the *Kaṭhāsaritsāgara*, the Sanskrit translation of Guṇāḍhya's *Paiśācī* poem the *Bṛhatkathā*.

According to his own testimony Harişeṇa's model was the *Ārādhanā* i.e. the *Bhagavatī Ārādhanā*, a Digambara text written probably in the Gupta period. But the poem shows that Harişeṇa was deeply influenced by the epics, the *Bṛhatkathā*, the Śvetambara canon and some other works. He has, however, given a very faithful picture of the condition of Jain religion in different parts of India during his time. There are references to religious rivalry, and like his other predecessors, Harişeṇa has tried to disparage other religious systems—a feature common to all religious writers in pre-modern India. Some rare informations, not found in other writers, are to be found in his poem. The *Āditya-bhavana* (Sun-temple) of *Mūlasthāna* in referred to in 98.110; Rājagṛha of the *Śaka* country in 93.77; Rājapura described as a town in the Yaudheya territory in 73.241; Mahāpallava (the great Pallavas) in 141.31; 18 *Purāṇas* (*aṣṭādaśapurāṇāni*) in 126.175. Probably the earliest reference to the Varendra country is to be found in this work (16.1). The great Bhadrabāhu, a contemporary of Candragupta Maurya is described as the son of a Brāhmaṇa of Puṇḍravardhana (131.3-4). There are also references to *Kārttikapurāṇa* (136.1), Rohīṭeka same as Rohītaka, (136.13) etc. There are uncomplimentary references to *Kāyasthas* (Nos. 23, 25).

Harişeṇa as an accomplished poet has told his stories in a very charming manner; the language is lucid and free from all affectations.

PJ–16

JAINISM IN PANJAB

Devendra Handa, Sardarshahr (Raj.)

Some newer evidence on the spread and development of Jainism in ancient Panjab has been brought to light in this paper.

PJ–17

जैनमत की प्राचीनता

प्रो०एस०एस० पिनसके, सातारा (महाराष्ट्र)

कालचक्र विभाजन के आधार पर जैन मत की प्राचीनता सिद्ध होती है। योगवाशिष्ट में राम की जिन समान बनने की इच्छा, दक्षिणामूर्ती सहस्रनाम में भगवान का नाम जैनमार्गरत, जिन कहा हैं। महिम्नस्तोत्र में अरहन्त आप हैं, इस तरह भगवान् की स्तुति की है। हनुमन्नाटक में छह दर्शनों में ईश्वर के एकत्व का विवेचन किया है।

भवानी को जिनेश्वरी आदि कहा है, रूदयामल तंत्र का भवानी सहस्त्र नाम में उल्लेख है। काशीखंड में नारायण-यति, लक्ष्मी-आर्यिका गरुड-श्रावक के रूप में चित्रित किया है। नागपुराण में दान का फल स्पष्ट करते हुए अरहन्त भक्त मुनियों को अन्नदान से पुण्य प्राप्ति का उल्लेख किया गया है। मनुस्मृति तथा ऋग्वेद में जैन मत की प्राचीनता और श्रेष्ठता के बारे में मत प्रकट किये हैं।

अन्य मतों में परस्पर पूर्वापर विरोध दिखाई देता है। जो बातें जैन मत में नहीं हैं लेकिन स्वीकार्य हैं, ऐसी बातों पर विचार करना आवश्यक है। कालदोष और कषायवश तत्त्वविवेचन में शिथिलता आ गयी है। जैनमत की प्राचीनता प्रमुख विचार की शुद्धता, तार्किकता, परस्पर विधान विरोध का अभाव आदि गुणों से स्पष्ट होती है। "जीवसृष्टि निर्मिति के काल से ही जैनमत स्थिर रूप से अपने अस्तित्व तथा स्वत्व से संयम अहिंसा, वीतरागता का झंडा फहरा रहा।"

PJ – 18

SOCIAL SIGNIFICANCE OF AṆUVRATAS

Dr. P.M. Upadhye, Bombay

The social philosophy of ancient Indian thinkers was firmly rooted in the broad based conception of *Dharma* which included notion of law, customs, morality, religious duties, justice and right conduct. Thus *Dharma* was the basis of social order and political justice in the state. It is also an accepted fact that religious faith sustained.

Social solidarity and social development in the past. From this point of view, *aṇuvratas* of Jain faith are very significant for sane social order. The five *aṇuvratas* viz. *ahiṁsā*, non-violence, *satya*–truth, *asteya*-non-stealing, Brahmacarya—celibacy, *aparigraha*—non-possession, are followed by all laymen and laywomen alike. Of these five *vratas*, *ahiṁsā*, *satya*, *asteya* and *aparigraha* have a direct bearing on the society because in a way they are social virtues as well as religious virtues. According to Aristotle individuals can realise viritue in society, virtue is socially valuable and it leads to human happiness. *Aṇuvratas* emphasise on brotherhood of mankind-by practising nonviolence in spirit, on 'no craze' for too much property by following *aparigraha*. These are the two guiding principles that will bring about peace and security not to one particular society but to the whole world, *satya*, *astaya* and celibacy were meant for self control. In this way, an attempt has been made in this article to study *aṇuvratas* from the social point of view.

PJ-19

ASAṀKHAYAṀ

Dr. R.P. Poddar, Vaishali (Bihar)

The fourth lesson of *Uttarajjhayaṇa* has been called *Asaṁkhayaṁ*. The first verse runs as follows :

Asaṁkhayaṁ jīviya mā pamāyae
jarovaṇīyassa hu natthi tāṇaṁ *etc.*

The commentaries explain '*asaṁkhayaṁ* as '*asaṁskaraṇīyaṁ*'—that which cannot be improved upon. By way of further elucidation they add that once deranged life cannot be set right as a broken bow. Jacobi translates '*asaṁkhayaṁ Jīviya*' as 'life cannot be prolonged'. He translates '*asṁkhayaṁ*' of the title as 'Impurity'. Obviously there is some confusion about this word.

The last verse of this chapter runs as follows :

Je saṁkhayā tuccha parappavāi
Te pejjadosāṇugayā parajjhā *etc.*

Here some editors prefer to read '*Je samkhaya*' in place of '*Je-saṁkhayā.* Jacobi follows this reading and translates the phrase as 'Heretics who are impure'. Here he translates '*asaṁkhayaṁ*' as 'impure'. as in the title and includes 'heretics' as its implication. But this replacement of '*saṁkhayā*' with *asaṁkhayā*' has proceeded from a prejudice that '*asaṁkhayaṁ,* is a derogatory term. It being so '*saṁkhayā*' bearing an antithetical relation with it, would not deserve the epithets 'tuccha' 'parappavāi' etc.

The commentaries, however, adhere to the reading '*Je-saṁkhayā*' and explain it as (i) those who are for sheer external purifications or (ii) those who wrote their scriptures in Sanskrit or (iii) those who follow the *sāṁkhya* system contending in all the cases that followers of some religious sect—obviously disdained by the Jainas—have been denoted by '*Saṁkhayā*'.

The antonym of '*asaṁkhayaṁ*' viz. *Saṁkhayaṁ* occurs in *Sūyagaḍaṁ* at (I-2-2-21) and (I-2-3-10). At both the places the first two feet of the verses are similar and run as follows :

Ṇa ya saṁkhayamāhu jīviyaṁ
Tahavi ya bālajaṇo pagabbhai etc.

The first foot viz. '*Ṇa ya saṁkhayamāhu jīviyaṁ*' is equivalent to '*asaṁkhayaṁ jīviya*' of *Uttarajjhayaṇa* and commentaries in both the

cases are almost similar. Here also Jacobi translates *Ṇa ya saṁkhayamāhu jīviyaṁ* as 'life cannot be prolonged' etc.

Considering the two verses from the *Utarajjhayaṇa vis-a-vis* the two verses of the *Sūyagaḍaṁ* and also the commentary on *'Saṁkhayā'* it may be concluded that *'asaṁkhayaṁ jīviya'* does not involve any derogatory statement about life but it enunciates the Jain standpoint. *Je Saṁkhayā tuccha* etc. is its antithesis the *'Saṁkhayā'* are the opponents of the stand *asaṁkhayaṁ jīviya.* They might be holding a dictum like *Saṁkhayaṁ jīviyaṁ.* It is in this light that the phrase *asaṁkhayaṁ jīviya* has to be interpreted.

PJ—20

'हिरण्यगर्भ'—जैन परम्परा में

हरीन्द्र भूषण जैन, उज्जैन

वैदिक तथा जैन वाङ्मय में 'हिरण्यगर्भ' की प्रतिष्ठा है। तुलनात्मक विश्लेषण से ऐसा प्रतीत होता है कि वैदिक हिरण्यगर्भ जैन वाङ्मय के हिरण्यगर्भ से पृथक् नहीं है। यह हिरण्यगर्भ कौन है? क्या यह एक काल्पनिक व्यक्तित्व है अथवा वास्तविक? यह प्रश्न भारतीय इतिहास तथा संस्कृति के विद्वज्जनों के समक्ष अतिशय महत्त्वपूर्ण है।

वैदिक दृष्टि—ऋग्वेद के दशममंडल में 'हिरण्यगर्भ' नामक सूक्त हिरण्यगर्भ की विशेषताओं का प्रतिपादन करता है। आचार्य सायण ने हिरण्यगर्भ को प्रजापति बताया है। तैत्तिरीय संहिता भी हिरण्यगर्भ का अर्थ प्रजापति करती है। वेदान्त-दर्शन में सूक्ष्म शरीरों के समष्ट्युपहित चैतन्य को हिरण्यगर्भ कहा गया है। आगे चलकर हिरण्यगर्भ ब्रह्मा का अभिधान बन गया। मनुस्मृति के अनुसार पितामह ब्रह्मा सुवर्ण के अण्ड से उत्पन्न हुए। इस प्रकार वैदिक दृष्टि से हिरण्यगर्भ सृष्टि का आदि पुरुष या युग पुरुष प्रतीत होता है।

जैन दृष्टि—जैन परम्परा के अनुसार प्रथम तीर्थङ्कर भगवान् ऋषभ हिरण्पगर्भ नाम से सम्बोधित किए गए हैं। हरिवंशपुराण में कहा गया है कि ऋषभदेव के गर्भ में स्थित होने के समय पर्याप्त रूप से हिरण्य (सुवर्ण) की वर्षा हुई इस कारण देवताओं ने 'हिरण्यगर्भ' कहकर उनकी स्तुति की। यही बात 'पउमचरिय' 'महापुराण' तथा 'जिन सहस्रनाम' की श्रुतसागरी टीका में कही गई है। आचार्य समन्तभद्र तो 'स्वयंम्भूस्तोत्र' में उन्हें प्रजापति ही कहते हैं। इस इकार जैन दृष्टि से भगवान् ऋषभ 'हिरण्यगर्भ' हैं और वे प्रथमतीर्थङ्कर होने के कारण सृष्टि के युगपुरुष हैं।

उभयदृष्टियों का समन्वय—जिस प्रकार वैदिक तथा जैन, दोनों परम्पराओं में 'हिरण्यगर्भ' पूज्य है, उसी प्रकार ऋणभदेव भी दोनों परम्पराओं में पूज्य माने गए हैं।

श्रीमद् भागवत में विष्णु के बाईस प्रवतारों में ऋषभ ग्राठवें अवतार हैं। जैन परम्परा में भगवान् ऋषभ, इस कर्मभूमि का प्रवर्तन करने वाले ग्राद्यमानव हैं ग्रतएव वे प्रजापति कहे गए हैं।

वैदिक ग्रौर जैन, दोनों दृष्टियों की तुलना करने से ऐसा प्रतीत होता है कि जैन परम्परा में जिन ऋषभदेव की 'हिरण्यगर्भ' कहकर युगपुरुष के रूप में प्रतिष्ठा की गई है वही ऋषभदेव वैदिक परम्परा में 'हिरण्गर्भः समवर्तताग्रे' कहकर सृष्टि के ग्रादिपुरुष के रूप में प्रतिष्ठित हैं।

PJ–21

जैन श्रमण संस्कृति में श्रावक

डॉ० धर्मचन्द्र जैन, कुरुक्षेत्र

श्रमण भगवान् महावीर के चतुर्विध संघ में श्रावक संघ का सर्वप्रथम स्थान था। श्रावक से सामान्य गृहस्थ समझा जाता है जो धर्मोपासक भी होता है। श्रावक ग्राचार्य श्री के पादमूल में बैठकर सद्धर्म देशना को सुनता है ग्रौर मन में धारण कर ग्रपने जीवन में उतारता है।

बौद्ध श्रमण संस्कृति में भी श्रावकों का उल्लेख मिलता है। सदाचरण के क्षेत्र में जैन श्रावक की ग्रपेक्षा बौद्धश्रावक कहीं ग्रधिक उन्नत प्रतीत होते हैं क्योंकि यहां श्रावक को ही ग्रर्हत् कहा गया है।

पक्ष, चर्या ग्रौर साधन के ग्राधार पर जैन श्रावक तीन प्रकार के होते हैं? १ पाक्षिक श्रावक, २. नैष्ठिक श्रावक ग्रौर ३. साधक श्रावक। पाक्षिक श्रावक जैनेन्द्र देव, गुरु में ग्रपनी श्रद्धा को दृढ़ रखता है। धर्म में निष्ठा रखने वाला श्रावक नैष्ठिक श्रावक है। यह न्यायपूर्वक जीविकोपार्जन करता है तथा बारहव्रतों, सल्लेखना ग्रौर ग्यारह प्रतिमाग्रों का ग्रभ्यास करता हुग्रा मुनि दीक्षा लेकर काया के क्षीण होने पर सल्लेखना को पूर्ण कर निर्वाण लाभ के मार्ग पर ग्रग्रसर रहता है। ऐसी चर्या का पावक नैष्ठिक श्रावक है। जो जीवन के ग्रन्त में देह, ग्राहार ग्रादि सर्व विषयक कषाय ग्रौर ग्रारम्भ को छोड़ कर परम समाधि का साधक करता है वही साधक श्रावक है।

PJ-22

THE BHAGAVAI ĀRĀHANĀ AND ITS DATE

Dr. Bhagchandra Jain, Nagpur

The Bhagavai Ārāhanā (Bhagavatī Ārādhanā) is a work of Śivārya or Śivakoṭi written in Śaurasenī Prākrit mixed with Ardhamāgadhī

characteristics. On the basis of the said work Śivārya may be proved to be disciple of Kundakunda, and not Samantabhadra and hence, his date can be fixed after the date of Kundakunda and prior to Umāsvāti. Śivārya may be a follower of Yāpanīya Saṅgha. His work The Bhagavai Ārāhanā has been very popular in Jain community in general and Digambar sect in particular.

PJ-23

मध्यकालीन हिन्दी जैन रहस्यवाद और आधुनिक रहस्यवाद

श्रीमती पुष्पलता जैन, नागपुर

आधुनिक साहित्यकारों ने रहस्यवाद की भिन्न-भिन्न परिभाषायें की हैं जो सभी धर्मों के साथ लागू नहीं हो पातीं। रहस्यवाद का आमूल सम्बन्ध अध्यात्म से है और अध्यात्म की परिभाषा एक हो सकती है, अनेक नहीं। उसे किसी सम्प्रदाय विशेष से सम्बद्ध नहीं की जानी चाहिए। इसके बावजूद अध्यात्म की अनुभूति के वैविध्य ने सम्प्रदायों को जन्म दिया और फिर सम्प्रदायों की अनेकता ने रहस्य को भी तत्तद् सम्प्रदायों से जोड़ दिया। इस दृष्टि से जैन रहस्यवाद की भी कल्पना सामने आ गई। उसमें आत्मा की ही परमोच्च अवस्था का साक्षात्कार किया जाता है। वही परमात्मा-वस्था है। आत्मा से परमात्म अवस्था के बीच के प्रशस्तमार्ग की अनुभूति में ही रहस्य भावना दौड़ती है। यह रहस्य भावना आधुनिक रहस्यवादियों की रहस्य भावना से किञ्चत् भिन्न है। प्रस्तुत निबन्ध में मध्यकालीन हिन्दी जैन रहस्यवादी काव्यों की समीक्षा कर सार्वभौमिक रहस्यवाद की परिभाषा को स्थिर करने का प्रयत्न किया गया है और उसके परिप्रेक्ष्य में जैन अध्यात्मवाद किंवा रहस्यवाद को देखा गया है। साथ ही उसकी आधुनिक रहस्यवाद से तुलना की गई है।

PJ-24

CONCEPT OF PUGGALA

Prof. S.M. Shaha, Poona

The origins of the systems of Jainism and Buddhism are traced to the 'Śramaṇic Culture' of ancient India and it is supposed that they are constituted of elements and ideas not to be usually met with in what is styled as 'Brāhmaṇic Culture'. These two streams of culture, contemporary and running parallel to each other, are also supposed to bear close connection with the distinction of the Vedic and the non-Vedic as also the Āryan and the non-Āryan sections of the society.

It is, therefore, many times we come across a number of common technical terms and concepts in the religion and philosophy of Jainism and Buddhism. It is interesting at the same time to note that many such terms and concepts are missing in Brahmanical systems of thought. At other times, they undergo change in their significance or retain the same. A comparative study of such terms and concepts is bound to be fruitful and interesting for a student of thought-traditions in India, and hence a study of selected terms is taken up by us as a part of our departmental research project. The study is valuable for many reasons Besides making explicit their meanings in respective systems of thought, it may throw light on the inter-relations of these systems and their mutual influence and borrowals.

'Puggala' is one among many such philosophical terms to be found in Jain and Buddhist ideologies, but conspicuously absent in Brahmanical philosophies.

Originally, in Janisim 'Puggala' meant both 'an individual soul' as well as 'matter' whereas in Buddhism it meant only 'an individual'. Later on, however, the meaning, of 'individual soul' which came near to the Buddhist meaning became gradually obsolete in Jainism and the other meaning, viz. 'matter' was alone was retained.

HISTORY-SECTION

H-1

INFLUENCE OF PARSI CULTURE AND CIVILIZATION ON THE CULTURE AND CIVILIZATION OF GUJARAT.

Dr. Mrs. Perin D. Driver, Bulsar (Gujarat)

1. The nomenclature of the country of Vedic Aryans by the Aryans of Iran and vice-versa : An important illustration regarding the mutual effect of Vedic and Iranian civilizations. 2. Return of Irani Aryans to Bharat. 3. Turning point in the history of the Parsis. 4. the advent of the Parsis into Gujarat, a special phenomenon of history 5. The exodus of Iranians before the conquest of Iran by Arabs. 6. Frequent visits of Iranians to India even in centuries before Christ; an outline of cultural ties between India and Iran. 7. The population of the Parsis at the time of their arrival into Gujarat, same as their present number a strange coincidence. 8. Results of social and cultural assimilation. 9. Similarity in language. 10. The effect of languages on each other a new light thrown on some words. 11. The effect of Iranian languages on Gujarati language and script–a notable contribution of the Parsis. 12. Clarification of the words—'Culture' and 'Civilization' 13. Contribution of Parsis to farming. 14. Similarity in customs and conventions of Hindus and Parsis. 15. Industrial development achieved by Parsis. 16. Uplift of women through female education—an important contribution of the Parsis 17. The reason why Iranian culture could intermingle with that of Gujarati culture more than any other alien cultures. 18. The efforts made by Parsis in 19th. and 20th. centuries to develop the culture of Gujarat–Poineering spirit visible in various fields. 19. The contribution of Parsis to the cultural development of Gujarat through charity, for which they are known the world over. 20. Contribution of Parsis to moral development of Gujarat. 21. Contribution of Parsis in the freedom-struggle of India. 22. Parsis in the field of defence. 23. Parsis have assimilated other foreign cultures and effect thereof on civilization of Gujarat. 24. Contribution of Parsis in cultural development of Gujarat in all fields. 25. Parsis repay debt they owe to their mother-Gujarat.

AVVAIYAR AND ADHIYAMAN

H-2

THE GRAND OLD POETESS AND THE SELFLESS KING OF ANCIENT TAMILNADU

Dr. Mrs. M. Vasuki, Delhi

Avvaiyar was the celebrated poetess, who lived in ancient Tamil Nadu, about two thousand years ago. She was the torch-bearer of learning and culture. She was also the shining example of the historic fact that women were held in high esteem and did not suffer any disability, because of their sex.

A study of Avvaiyar, the Grand old Poetess of Sangam Age and Adhiyaman, the selfless king who attained immortality through his rare gift to her, will be very useful to all those who love poetry and ancient literature.

Avvaiyar's name is also associated with simple poems on morals for children.

Avvaiyar, literally means in Tamil, the "Respectable Old Lady". According to the traditional anecdote, she lived for a considerably long period and the reason for her longivity was the medicinal value of a rare fruit "Nellikkani", which she got as gift from Adhiyaman Neduman Anji, the ruler of Thagadur (Puram: 91). Her words of gratitude, praising the noble heart of Adhiyaman, the patron of Tamil learning, became a classical poem of Sangam literature.

Another incident relating to Avvaiyar and Adhiyaman, reveals the noble sentiments of that great Poetess. She was against any acts of hatred and malice and championed the cause of peace and good-will, wherever she went.

On hearing the news about the impending war between Adhiyaman and the neighbouring king Thondaiman, Avvaiyar played the dynamic role of an ambassador of peace. When Avvaiyar visited the capital city of Thondaiman, she was received with the usual honours due to a poetess. Thondaiman knew that Avvaiyar was close friend of Adhiyaman and took her to his armoury, with a view to show off his might.

The poetess, after surveying the scene, delivered a poem extempore, which has become a classical piece (Poem No. 95 Purananooru). That poem is most significant and very suggestive, in its content. It is full of biting sarcasm and fascinating realism. Consequently, the war between Thondaiman and Adhiyaman was averted by the tactful, but firm act of Avvaiyar.

No wonder, Avvaiyar is held in high esteem, as. the most remarkable lady of the ancient Sangam Age of Tamil Nadu.

A statue has been erected in honour of Avvaiyar at the Marina, in January, 1968, when the Second World Tamil Conference Festival was celebrated in Tamil Nadu.

H-3

MARĀṬHĀ DAKṢIṆĀ INSTITUTION: GENESIS, GROWTH AND DECLINE

Dr. Narinder Kumar Sharma, Kurukshetra

Defines Dakṣiṇā, distinguishes it from dāna. Examines different theories of the origin of Marāṭhā institution. Details its growth through the Maraṭhā chronicles and records. Points out the confusion created by the Britishers among Dakṣiṇā, dāna and awards for scholarship. Elphinstone reduced the amount from 5 lakh rupees to 2 lakh rupees considering it "too enormous to waste" and total abolition leading to non-popularity of the British Governmet, Rs. 50,000 were diverted from Dakṣiṇā to awards for those who were skilled in the more useful branches of learning e.g. law, mathematics etc. Traces the course of this institution through the early year of East India Company rule over Marāṭhā territory. Describes the establishment Poona Sanskrit College with the help of Dakṣiṇā, for scholarships and salaries of the staff. Gives Hunter candy scheme and its sanction. Traces further operation of distribution upto year 1857. Details the observations on the course i.e. how the Britishers assuring continuations when they annexed the territories held by Paishwas, changed the words as well as the spirit of their statements many a times. The tradition of Śrāvaṇa Māsa Dakṣiṇā travelled to other state such as Baroda, Patiala, Kashmir as available in their chronicles in a spirit of competition. Alleges that the early encouragement by Britishers to Sanskrit education i.e. starting of Banares Sanskrit College was in competition with the native rulers as an impact of Dakṣiṇā institution of Marāṭhās.

H-4

प्रसेनजित् तथा कपिल का एक अज्ञात युद्ध

डॉ० भगवतीलाल राजपुरोहित, उज्जैन

पसेनदि अथवा प्रसेनजित् बुद्ध तथा महावीर का समकालीन कोसल का वर्चस्वशाली राजा था। शाक्यों ने उसकी अधीनता स्वीकार कर ली थी। मगध के राजा

अजातशत्रु से उसका युद्ध चलता रहा जो अन्ततः सन्धि के साथ समाप्त हुआ। उसके पुत्र विडूडभ (विरुद्धक विरूढक अथवा क्षुद्रक) के षड्यन्त्र के परिणाम में उसे अपनी राजगद्दी त्यागने को विवश होना पड़ा। इनके अतिरिक्त प्रसेनजित् के किसी अन्य युद्ध का उल्लेख प्राप्त नहीं होता। यहाँ अब तक अज्ञात प्रसेनजित् के एक अन्य युद्ध का प्रामाणिक संकेत प्रस्तुत किया जाता है।

परमार राजा भोज प्रथम के काव्यशास्त्रीय ग्रन्थ सरस्वतीकण्ठाभरण में प्रसेनजित् तथा कपिल के युद्ध का संकेत प्राप्त होता है जिसकी पुष्टि उसकी रत्नदर्पण टीका से होती है। सम्बद्ध उद्धरण इस प्रकार है—

> शलभा इव धावन्तः सामकास्तस्य भूभुजः।
> निपेतुः सायकच्छिन्नास्तेन संयुगसीमनि ।। २।२७१.

इस पर टीकाकार की टिप्पणी इस प्रकार है—

तेन कपिलेन राज्ञा। तस्य कोसलाधिपस्य प्रसेनजितः। अर्थात् राजा कपिल ने अपने शरों से युद्ध में कोसलराज प्रसेनजित् के पतंगे के समान झपटते तीरों को (आकाश में ही) खण्डित कर गिरा दिया।

प्रसेनजित् नाम के अनेक पौराणिक नृप हुए हैं परन्तु उनमें से कोई भी काशी तथा कोसल का नरेश नहीं था (द्रष्टव्य एफ० ए० पार्जिटर के एन्शेन्ट इन्डियन ट्रेडिशन में पृष्ठ ४२, ८३-४, १०७, १२६-७, १४५ तथा १५०)। सम्पूर्ण भारतीय ऐतिहासिक परम्परा में कोसल का प्रथित राजा उपर्युक्त ही रहा। स्वभावतः सरस्वती-कण्ठाभरण में कपिल के साथ जिस कोसलराज प्रसेनजित् के युद्ध का संकेत प्राप्त होता है, वह भी यही सम्भव है। इस युद्ध का अन्यत्र कहीं उल्लेख उपलब्ध नहीं होता तथा न यही ज्ञात है कि सरस्वतीकण्ठाभरण में उद्धृत उपर्युक्त श्लोक किस काव्य अथवा रूपक का है तथा उसका रचयिता कौन है?

परन्तु इस श्लोक से इतना स्पष्ट है कि कोसलराज प्रसेनजित् का किसी अज्ञात नृप कपिल से युद्ध हुआ था। प्रस्तुत श्लोक में कपिल प्रसेनजित् को अस्त्रसंचालन में अधिक पटु तथा विजयोन्मुख व्यक्त किया गया है। परन्तु इस श्लोक से प्रस्तुत युद्ध का परिणाम ज्ञात नहीं हो पाता है।

H-5

FARRUKH-SIYAR'S FARMAN OF 1717 AND THE POLITICAL DESTINY OF BENGAL

Dr. Tarasankar Banerjee, Santiniketan

In this paper an attempt has been made to reinterpret Farrukh-Siyar's Farman to the East India Company in 1717 in the context of the political developments in Bengal upto 1765. Historians have attached great

significance to this Farman with regard to the economy of Bengal. True, it was the 'Magna Carta' of the East India Company's trade in Bengal. But the political implications of this Farman have often been neglected. Judged in the context of later developments in Bengal it is evident that it was productive of grave and far reaching consequences.

In fact, the Farman 1717 was something more than an economic document of the 18th century. It had actually accelerated the process of erosion of Mughal sovereignty in Bengal which was so necessary for the emergence of the supremacy of the English. The English never openly discarded Mughal sovereignty in Bengal all at once. They actually exploded it from within and the Farman was very well made use of to that end. So long as the Nawabs were powerful this nefarious design of the English was thwarted. This can be proved with reference to the attitude of Murshid Kuli Khan, Sujauddin and Alivardi. Thereafter conspiracy and treachery took upperhand in the Bengal politics and the English fully utilised the situation to enhance their interest. The rot that started since Plassey could not be checked even by the determination of Mir Kasim. The fight for the supposed and real rights of the Farman degenerated into a fight for supremacy, and by 1765 Mughal sovereignty in the Subah was virtually eclipsed. Political events in Bengal particularly since 1765 had always a bearing on the Farman of 1717. Thus it may be said that the Farman determined the political destiny of Bengal to a great extent for the next half a century. It may also be viewed as a study in the impact of the nascent commercial capitalism in Bengal. Commerce and Politics were, in fact, like twin brothers in the cobweb of the 18th Century English imperialism in India.

H-6

RELATIONS OF BENGAL AND SIṀHALA IN THE HISTORIC PERIOD.

Prof. Himansu Bhusan Sarkar, Midnapur (W.B.)

I have tried to prove elsewhere (Journ. As. Soc. 1967 and Studies in Ind.-Asian Art and Culture, 16 II) that the homeland of prince Vijaya was in West Bengal and that the geographical details furnished in the Siṁhalese Chronicles suit the data admirably. The relation of prince Vijaya and of some of his successors also refer to the eastern part of India. The Siṁhalese Chronicles indicate that the entourage of prince Vijaya and his successor from West Bengal numbered about seven hundred and odd souls and they were seen submerged under the impact of immigrants and rulers from southern India.

Some details of economic importance are also furnished in the same Siṁhalese Chronicles durings the reigns of prince Devānaṁpiya Tissa of Siṁhala and Emperor Aśoka of India passing through the part of Tāmralipti. In their days, Theravāda Buddhism was introduced into Siṁhala through the missionary activities of Mahendra and Saṁghamitrā. The Mahāyanist dectrines of the Mādhyamika and Yogācāra-schools of Nāgārjuna (50--120-A.D.) and Asaṅga (4th century) respectively were also propagated spasmodically and in a minor scale. The philosophy of Vaitulyavāda which belonged to the Mahāyānist school of thought was preached during the reign of Vohārika Tissa (215-37 A.D.) by the Dhammaruci monks of the Abhayagiri monastery, but this was suppressed, though not always successfully, during the next few centuries. The Mahāyānist stream was, however, fed occasionally by the Nālandā-scholars on their way to China in the 7th century A.D. and monumental and sculptural art of contemporary Siṁhala bear evidence to that phenomenon.

The foundation of the Pāla empire in thc middle of the 8th century and the international status of the university of Nālandā created conditions for the propagation of Vajrayāna in Siṁhala. The cult doubtless flourished, as the sculptural objects testify. Extracts from Mahāyānist texts and *dhāraṇīs* in proto-Bengali scripts of the 9th century unearthed from the neighbourhood of the ancient Abhayagiri Vihāra, together with contemporary *tāntrik* practices emphasise the influence of eastern India. Inspite of the work of king Parākramabāhu I (1153-86) to suppress heretical sects, stray non-orthidox sects continued, but without any influence. Several Bengali scholars were also familiar in the academic circle of Siṁhala, particularly the author of the *Candravyākaraṇa Varṇṇapiṭaka*, etc. Very interesting is the text of the *Sāriputra* a work on iconometry, which presents a Dhyāna in respect of Matsyendranātha, the founder or at least one of the founders of the Yoginīkoula system, Haṭhayoga and Nātha cults of Bengal and Assam. It seems that the cult of Matsyendra was introduced into Siṁhala by the followers of the Nātha-cult of medieval Bengal. A Bengal scholar named Rāmacandra came to Siṁhala in the reign of Parākrambāhu VI (1415-67) and composed a commentary on the *Bṛttvaratnākara* and another text called *Bhaktiṣataka*.

Inscription with proto-Bengali scripts of eastern India, ranging between 7th and 10th century A.D., have been found from Anurādhapura, Mihintale etc. These are recorded either on stone or copper, at least one of which resemble the script of the Badal pillar inscription of king Narayaṇapāla. Many votive tablets of the same inspiration have also been discovered.

This contact must have posted trade and commerce between Bengal and Ceylon. Indeed, medieval poems of Bengal called Maṅgala Kāvyas,

refer to brisk commercial activity between Bengal and Simhala, but political relations since the days of Prince Vijaya and Paṇḍavāsudeva are hard to come by till the time of king Niśśaṅka Malla of Simhala (1188-1198 A.D.) who makes the fantastic claim of defeating the king of Gauḍa, but his other claim of maintaining friendly relations with Gauḍa apparently with king Lakṣmaṇasena seems to be more resenable and in accordance with known facts.

H-7

IDENTIFICATION OF BARHISHMATĪ

Devendra Handa, Sardarshaha (Rajasthan)

The *Bhāgavata Purāna* (III.22) refers to Barhshmati as the capital city of *Brahmāvarta*. It,therefore, lay somewhere in the Kurukshetra region which is generally identified with the ancient Brahmāvarta. The place has not as yet been identified satisfactorily. It is suggested in this paper that the ancient Barhishmat may be identified with modern Barhi, an early historic site in district Karnal, Haryāṇā Prānta.

H-8

THE SHIWALIKS OR THE ŚĀLVAKĀGIRI

Sh. O.P. Bhardwaj, Chandigarh

The mountains running parallel to the Himalayas from the Ganges to the Beas are called the Shiwalik range. The term has been applied by Mohammedan writers to the Himalayas and also to the area lying south of the Hills as far as Hansi. It has been taken to mean (the mountains) "belongs to Śiva" and also equated with the Hindi word "Savai-Lak", meaning "one lak and a quarter" (hills). These fanci. ful explanations were invented in the medieval period when the real connotation of the name had been lost.

Pāṇini mentions Śālvaka (-āgiri) as the name of a mountain along with Kimśulaka, Añjana, Bhañjana Lohita and Kukkuṭa. Shiwalik derives from this Śālvaka through the equation Śālvaka-Śāvalaka-Śavālaka-Shiwalik by metathesis. Dr. V.S. Aggrawla rightly traces the name to the Śālva people but its identifications with the Hāla range,

on the unwarranted presumption that these names represent the western mountain ranges from Afghanistan to Baluchistan, is untenable. Actually some of these ranges can be more plausibly located in the northern and eastern parts of the country.

The Śālvas are mentioned in the Vedic literature and the *Mahābhārata* on the Jumna and to the north of the Kurus. The Kāśikā on Pāṇini (II.4.58.) describes the Śālvas, Śaradaṇḍas, Bhuliṅgas, MA (Bha) Drakāras, Tilakhalas, Udumbaras, Bodhas, Jābālas and Bhāṇḍījaṅghas as the constituent statas of the Śālva confederacy. Most of these can be identified with certainty in the belt stretching all along the Shiwaliks. The Śālvas proper were on the banks of Jumna, Śaradaṇḍas on the river of the same name-probably the present Markanda, Bhūliṅgas between the Śaradaṇḍā and the Ikṣumatī or the Ghaggar with the Jābālas above them to the north of Nahan and Kalka, Bhadrakāras between the Ghaggar and the Sutlej with the Bodhas below them, Tilakhalas in the Sutlej-Beas doab around Hoshiarpur district, and the Udumbaras on the Beas in parts of Hoshiarpur and Gurdaspur districts.

The Śālvas were a powerful people. The Vedic literature testifies to their occupying Kurukṣhetra after expelling the Kuru King Abhipratārin and his son Vriddhadyumna. They fought in the Bhārata War and one Śālva King once overran Dvārakā, the capital of the Yāduvas. They are mentioned a number of times in Pāṇini and the Mahābhārata. The Kāśika notes several peculiarities of the Śālva Janapada and the Śālva people and also mentions a Śālva town named Vaidhūmāgni.

There long existence naturally left vestiges of permanent nature in this region. Apart from the Shiwaliks their name survives in the name of the river Śālvī which joins the Tons before its confluence with the Jumna, while the present city of Jagadhri in district Ambala is obviously reminiscent of the ancient names Yugandhara and Yaugandhari, the later described as a king of the Śālvas.

The proposed identifications of Śālvakāgiri and Shiwalik is thus fully supported by philological, historical and territorial considerations.

H-9

THE GREAT IMAMBARA OF LUCKNOW

S.P. Shukla, Kurukshetra

Lucknow is situated on the bank of the river Gomtī. It was one of of the capitals of the Nawab-Wazirs of Oudh, the other being Faizabad

in U.P. The metropolis was hastily built. The Nawab Asafuddaulah shifted the capital from Faizabad largely under the pressure of his mother Bahu Begum. The site of Lucknow therefore had not been satisfactorily selected. Abu Talib, the author of *Tafzih-ul-Ghaflin*, states that a 'worthy of name' capital could have been raised at a far less expenditure if judicial choice was made for the selection of a level site. The builder of this capital was Nawab Asafuddaula.

The Nawabi buildings of Lucknow are spacious and strongly built. The U.P. District Gazetteer, Vol. XXXVI (Lucknow) describes the two phases of these buildings, i.e., the buildings erected towards the end of 18th century and buildings of 19th century. For the first of these Asafuddaulah was largely responsible. These building not only represented the grand cultural heritage of Lucknow but are equally famous for their architectural features. Among others, the Great Imambara together with its spacious mosque and Rumi Darwaza inside the Macchi-Bhavan are fine examples of 'expressive architecture.'

By a tradition, Imambara is considered as a 'sacred building' where Tazias are placed for exhibition and Majlises are arranged during the Muharram to commemorate the martyrdom of the celebrated Hussain and his family. Literally Imamabara means 'House of Imam.' In Arabic Imam is leader. In Quran the word 'Imam' has been used several times in reference of leaders and of Abraham.

The great interest taken by Asafuddaulah in the planning and construction of the Great Imambara is eloquently manifested in every piece of masonary used in the Imambara. The vaulted arches, massive walls and vast domes constitute a definite departure from the common practice. The influence of Rococu-architecture of France and of western Borgue models lead us to belief that the cultural traditions representing the contribution indigenous spirit was in decline.

One significant feature of this building is that with the passage of of time, its importance was exaggerated like that of the Qalai Mrazhan in the times of Balban, the tomb of Muhammad-bin Tughlak in the times Firoj Shah or the Taj Mahal in the Golden times of Shahjahan. It was known to be āsylum for the criminals or the debtors.

This and the exequisite beauty of the Imambara must have inspired poeets to compose poems. Ghakhbast's "Imambara Asafuddaulah" in subh-i-wastan, is a master piece, full of poignancy and pathos. It also won the appreciation of many a European. They compared it to Eation (the East of Gvosvener's seat-in Cheshire) and the Kremlin in splendour and taste.

This good taste continued to prevail under Nawab Saddat Ali khan. Later on its perished with the dying fame of the Nawabs.

H-10

BANDA BAHADUR-A REAPPRAISAL

Gianeshwar Khurana, Kurukshetra

Banda, to his contemporary Persian chroniclers like Khafi Khan and some modern scholars like John Malcolm and S.M. Latif, appears meraly a 'ruthless blood-sucker' who 'had nothing to commend his memory to posterity, save his undaunted spirit'. Converted to the creed of Nanak-Gobind in his late forties in 1708 A.D., Badna lived for another eight years to accomplish his work as he understood it. He never assumed the title of Guru as written by Latif, much less impersonated as Guru Gobind Singh, taking advantage of his exact resemblence with the late Guru, as supposed by Warid and William Irvine- Banda cannot be absolved from the indiscriminate massacre of Muhammadans at Sarhind, but it was motivated by desire to boost the morale of a slave people and to demoralize his adversaries, rather than his lust for blood. These shock tactics, which had been earlier adopted by all foreign invaders, made Banda's task much easy and in the coming few months his sway extended from Lahore to Panipat. Banda appointed his own governors of all these territories and his greatest achievements were abolition of age old Zamidari system and a bold attempt to build a classless society as envisaged by the Gurus. Struggle under Banda was no longer a tirade of a handful of zealot Sikhs as it always had been since the origin of this sect. Irrespective of caste and creed, people were invited and provided with an opportunity to prove their worth in this struggle of the natives against Mughal Imperialism. In his enthusiasm of nationalism Banda went to the extent of changing some modes and practices enjoined by Guru Gobind Singh and thus lead to an estrangement between him and a section of the Khalsa which was unable to keep pace with Banda, a man for ahead of his age. The Mughals who had earlier failed to capture Banda at Lohgrah, left no stone unturned to draw a wedge between Banda and the Akalis and a letter from Mata Sundari is also believed to have been used to this effect. Farrukhsiyar, who had succeeded in the struggle for the throne which followed the death of Bhadur Shah, sent strict orders to Abdul Samad, the Nizam of Lahore, to destory the power of Banda. After some bloody encounters, Banda was besieged in the fortress of Gurdaspur and had to surrender with his associates after eight months of heroic resistance. Like the Russian rebel Pugat Cheff, Banda was carried in an iron cage to Delhi along with his followers. All was done that the wounded vanity of a degenerated nobility could warrant and Banda met his end on 9th June 1716 in the manner of the Gurus who had never identified themselves with this mortal fram. The view of some writers that Banda was mistaken for dead and thrown on the bank of Jamuna

after severe injuries and lived to die near Bhabbar in May 1741 A.D. is hard to be established as a fact of History.

H-11

ŚARYANĀVAT

Dr. H.A. Phadke, Kurukshetra

Śaryaṇāvat is mentioned at several places in the *Ṛgveda*. According to Sāyaṇa, the distinguished commentator, it indicates a district and also a lake of that name in the back-part (*jaghanārdha*) of Kurukshetra. The unusual consistency of his statements on this point is in favour of taking it in the sense of a geographical name· However, there is considerable difference of opinion among scholars regarding the denotation of the term. It is understood in the sense of a vessel containing Soma and also a place name.

The importance of the place can be gathered from its mention in the *Sāmaveda*. *Yajurveda*, *Atharavaveda*, *Jaiminīya*, *Taittirīya*. and *Śatapatha Brāhmaṇas*, *Śaunakīya Bṛhaddevatā* and also Pāṇini. The earliest reference to Kurukshetra in the sense of a locality appears in the *Maitrāyaṇī Samhitā* of the *Kṛṣṇa Yajurveda*. Since Śaryaṇāvat also finds mention in the same Veda, the inference may be drawn that during the Yajurvedic period Śaryaṇāvat and Kurukshetra both existed side by side. This explains as to why Sāyaṇa locates it in Kurukshetra. Śaryaṇāvat is not mentioned in later literature. This may be due to the fact that the other names of the place such as Brahmasara, Kurukshetra etc, became so popular that the earlier names of the place whent completely into the background.

Śaryaṇāvat is associated with the mythological story of Dadhyañch, Indra and Vṛtras. It is said that with the bones of Dadhyañch, Indra killed ninety-nine Vṛtras. His thunderbolt was formed of the horses' head, which was supplied to the headless Dadhyañch by Aśvins so that he might teach his science to them. Dadhyañch was a terror to the Asuras throughout his life, who, after his death, multiplied and spread over the entire world. A frantic search was made to see if something of the sage was left behind, and his head was found in Śaryaṇāvat.

Śaryaṇāvat was one of those localities which are associated with Soma. Il was here that Indra took the Somarasa after killing the Vṛtras.

General Cunningham in his Archaeological Survey Report indentifies it with the great tank at Kurukshetra and opines that the sacred pool is old as the *Ṛgveda*. Similar is the suggestion of Dr. V.S. Agrawal who equates it with Brahmasara and Rāmahṛda.

H-12

NUMISMATIC EVIDENCE OF THE EXISTENCE OF KṢUDRAKAS DURING THE MAURYAN PERIOD

Devendra Handa, Sardarshahr (Rajasthan)

We come across the name of the Kṣudrakas in the Gaṇapāṭha of Pāṇini for the first time. It was Sir R.G. Bhandarkar who identified them with the Oxydrakai of the Greek historians. Kṣudrakas were one of the most powerful states whom Alexander met on his way back down the Indus. They were located on the Hydaspes, i.e., on the Jhelum after its conflunce with the Chenab. They had formed a league with another powerful republic, the Mālavas called 'Malloi' by Greek writers. Near them lived the republican 'Siboi' known as Śibis and Śaibyas in the Sanskrit literature. Alexander hab nearly lost his life in the siege of one of the cities of the Kṣudraka-Mālava leage. Though the Greek historians tell us that Alexander crused and annihilated the Kṣudrakas and Mālavas yet Patañjali reveals that the former, all by themselves, had been victorious (एकाकिभिः क्षुद्रकैर्जितम्—Patañjali on Pāṇini V. 3, 52). It is however, clear from the accounts of the Greek historians that a treaty was held between Alexander and the Oxydrakai. Arrian refers to their leading men and provincial governors who were 'entrusted with full powers to conclude a treaty'. Apparently they had no king.

The Mauryas allowed strong and united republics to co-exist honourably and reduced the weak and isolated ones. The Kṣudrakas have not been mentioned in the Arthaśāstra. Some scholars, therefore, think that they could not withstand the Mauryan imperialism. Others however, opine that on account of their league with the Mālavas, they lived on. Kātyāyana and Patañjali refer to the Kṣudrakas, Mālawas and Vṛjis as sovereign states in a flourishing condition. This lends support to the latter view. We, however, have not yet found their coins proving, beyond doubt, their existence as an independent tribe. The present paper brings to light for the first time the Kṣudraka coins which shed a welcome light on their existence, movement and location during the century following Alexander's invasion.

H–13

SOCIETY OF PĀṆINI AS REFLECTED IN THE KĀRAKA AND SAMĀSA PRAKARAṆAS OF HIS AṢṬĀDHYĀYĪ

Rabindranath Adhikari, Suri (W.B.)

"The literature of an age is but the mirror of its prevalent tendencies." Pāṇini, the most celebrated grammarian of India and one of the most illustrious linguists of the world was born at Śālātura, a village near Attock in present Pakistan, some time within 600 B.C. 300 B.C. Though composed with the definite view of explaining the mysteries of the Sanskrit laguage, Pāṇini in his Aṣṭādhyāyī makes copious, direct and indirect references to the socio-economic conditions prevailing in his time in India. From an analysis of the rules of his Aṣṭtādhyāyī and from its corroboration by some contemporary Sanskrit grammarians and writes on polity, like Kātyāyana, Patañjali and Kauṭilya, social political and economic conditions prevailing in Pāṇini's days, may known and brought out.

It is an interesting but stupenduous task. The author of this article has got no scope for it at present. Therefore, he has to keep the discussion limited within the rules of only two *prakaraṇas* viz. *Kāraka* and *Samāsa*. The author's is an humble and honest attempt to understand the society of Pāṇini through the *sūtras* of his *magnum opus*, the Aṣṭādhyāyi.

H—14

CHRONOLOGY OF THE MAHABHARATA WAR

Dr. R.P. Poddar Vaishali (Bihar)

In the XXVI All India Oriental Conference a symposium was arranged on Chronology of Mahābhārata. The first speaker Prof. Kavishwar contended that the war was fought on alternate days and not on consecutive days as generally held. This theory according to him reconciles the dates of the commencement of war as declared by Kṛṣṇa of Baladeva's going on pilgrimage and his return, of Bhīṣma's death and all the other dates given in the epic.

But the text cannot be made to conform with Prof. Kavishwar's theory. The transition from the evening of the previous day of action to the next day of action is clearly indicated and there is no room for

inserting one complete day of rest in between these two. Thus Chapter 55 of Bhīṣma Parva ends with

> Tato 'vahāraḥ sainyānāṁ tava teṣāṁ ca bhārata
> Astam gacchati surye' bhūta sandhyākāle ca varttati

and the subsequent chapter viz. 56 opens with

> Prabhātayāṁ tu Śarvaryāṁ Bhiṣmah Śāntanavastada
> Anīkāni anusaṁyāne Vyādideśātha bhārata

Prof. Kavishwar holds that consulations and annointings of the army-chiefs took place on the days of the rest. But the text does not bear out such a conclusion. There are clear indications of consultations being held at night. After Bhīṣma's fall Droṇa was nominated army-chief the next morning and thereupon he assumed his charge. Karṇa annointed at night.

It is in the night of the day of action that Arjuna promises "Śvo'-smi hantā Iayadrathaṁ" and achieves his object the next day. Thus insertion of a day of rest between two days of action is not warranted by the text.

H–15

पूर्वी मालवा का प्रारम्भिक इतिहास

डॉ० जगन्ननाथ दुबे, उज्जैन (म०प्र०)

सर्वेक्षण रिपोर्टस् एवं उत्खननों से प्राप्त तत्कालीन सामग्री से पूर्वी मालवा का प्रस्तर युग से ताम्राश्म युग तक का इतिहास प्रकाश में आया है।

पूर्वी मालवा में **पुरा-पूर्वाश्मयुगीन-१.** द्वित: उपकरण (चापर-चपिंग उपकरण) बेतवा घाटी के भोपाल, मनवाभान की टेकरी, शिव-मंदिर, भदभदा, रविशंकर नगर, ताँत्या टोपे नगर, रवीन्द्र-भवन आदि के समीप, भोजपुर, मण्डीदीप, बरखेड़ा खरवई, बिलखरिया, रायसेन, सांची, विदिशा में रेलवे पुल के समीप, पुतली-करार, घाटला और भीमवेटका में प्राप्त हुए हैं। **पुरा-पूर्वाश्म युग-२.** को पूर्व और उत्तर काल में विभाजित किया जा सकता है, प्रथमकाल में कुदालों का प्रमाण अधिक है तथा द्वितीय काल में कुठारों (क्लीवर्स) का। भीम बेटका के उत्खनन से इन्हीं उपकरणों के साथ छोटे-छोटे शकल-उपकरण भी मिलते हैं, ऐसा प्रतीत होता है कि स्फटिकाश्म का प्रयोग इस युग में प्रारम्भ हो चुका था। भीम बेटका से उपलब्ध उपकरण एक विशिष्ट संस्कृति के द्योतक हैं। औजारों को जिन्हें रदनक या स्क्रेपर कहते हैं बाहुल्य है। इनमें एकत: धार वाले रदनक, अन्तर्रदनक (हालो-स्क्रेपर्स) शुक-चंचु रदनक ऐसे कतिपय उपकरण हैं जो शिकार खेलने के तो काम में प्रयुक्त नहीं होते थे किन्तु हड्डियां अथवा लकड़ियों को छीलकर

नोक बनाने के काम में अवश्य आते रहे। अधिकतर औजार शकल उपकरण हैं। मध्य। पूर्वाश्मयुग में रदनक उद्योग प्रमुख है तथा लम्बी और पतली ब्लेड्स, ब्यूरीन्स, अन्तर्रदनक आदि का अधिकांशतः प्रयोग होता था।

मध्याश्म युग में मानव ने पूर्णतया भिन्न जीवन का आविष्कार किया। बड़े अथवा छोटे या मध्यम आकार के प्रस्तर उपकरणों का पूर्णतया त्याग कर दिया तथा केल्सीडोनी, जॉस्पर आदि के अतिसूक्ष्म उपकरण बनाना प्रारम्भ किया। सम्भवतः इसी युग में उसने तीर-धनुष का आविष्कार किया और उत्कृष्ट अहेरी बनकर वन्य-पशुओं पर विजय प्राप्त की। इस युग के मानव ने लघुअश्मोपकरण (मायक्रौलिथ्स) के निम्न प्रकार आविष्कृत किये—चन्द्राकृति, त्रिकोण, त्रापीझ, पाइन्ट्स, सूईयां, ब्यूरीन्स आदि। त्रिकोण व चन्द्राकृतियां संभवतः भाले अथवा तीरों के फलक बनाने के काम में आते थे। लघुपाषाण उपकरण के साथ चित्रित शैलाश्रय मिले हैं। भोपाल के समीप भेरोगढ़, धरमपुरी पहाड़ के उपरी पठार के पास, भीमबेटका में शैलाश्रय समूह हैं। इस काल के अन्त में मानव संभवतः पशु-पालन भी सीखने लगा होगा। नव पाषाण युग में घर्षित एवं पालिश कृत उपकरण निर्मित हुए।

शैलाश्रयीन खुदाईयों जैसे जेकब्सन के पुतली-करार, सर्वश्री वाकणकर और पाण्डे की खरवई तथा शहद-कराड़, भीमबेटका से अनेकों ऐसे ताम्राश्मयुगीन मृत्पात्र मिले हैं जो शैलाश्रयों से ऐतिहासिक युग के पूर्व और मध्याश्म युग के बाद के स्तरों के हैं। पूर्वी मालवा के ताम्राश्म युगीन स्थल पार्वती नदी पर स्थित आपरा, बेतवा नदी की घाटी में विदिशा एवं बीना नदी पर स्थित एरण। एरण एवं बेसनगर में ताम्राश्मयुगीन बस्तियों के प्रमाण उत्खनन से मिले हैं। एरण में इस काल की मिट्टी से बनी एक सुरक्षा भित्ति के अवशेष मिले हैं जिसका महत्त्व असामान्य है। चित्रित भूरे मृत्पात्र एवं लोह परिचित सभ्यता से नगर सभ्यता का सूत्रपात हुआ।

H-16

THE RĀMĀYAṆA EXTOLLED AS "THE BIBLE OF HUMANITY" BY THE FRENCH THINKER MICHELET

Dr. T.P. Dash New Delhi

The great French historian writer Michelet, whose death centenary is celebrated this year, was much amazed by reading the translation of the Rāmāyaṇa in 1863. In his "Bible of Humanity" (1864) he has paid glowing tributes to the wisdom of this great epic that he calls 'the Bible of Kindness'. Analysing the contents he has tried to show that the Indian mind worked more on the European thoughts—of Greece and Rome than the Semitic, Judeo—Arabic movement. He has tried to discover the source of strength of this influence. He says that he is not sure whether it is the belief in transmigration of soul that made the Aryans love animals or the reverse – just because they loved animals

they considered that the soul was immortal and transmigrated from animals to men and vice-versa. However, it is a fact that animals got a revered place in the midst of their homes. They were domesticated and made friendly to serve them. The animal strength was of course rated below the spiritual strength, and the Rāmāyaṇa preached universal salvation, defining the ideals of great virtues. It shows also the admixture of castes and the inner core of the Indian mind which is full of pity that begets love. The pity for the mute creatures-beasts-who are so lovingly helping them is brought even to a divine stage by deifying Hanumān and showing Rāma embracing him in front of the two armies, men and gods.

The impact of the great thinker's views on the French mind has been quite splendid as evident from an effervescence of writings in French literature bearing influence of Indian thoughts, and wonderful works accomplished later by the Indologists of French School.

H-17

THE HISTORICAL GEOGRAPHY OF CAPMĀ-DEŚA

Dr. Panchanan Mandal, Santiniketan

In my opinion, the word Campā or Campa is of Indo-Mongoloid origin. Most probably it was originally-*chen-po*. In Tibetan, "*chen*" means sacred. and the "po" which comes from the word "Bod' or Po or Pho signifies the land of the Bhoṭas. Considered in this light, I think, that the names Monghyr and Kajañgal or Kāñkjol are the Indianisations of the original Indo-Mongoloid sounds-Moñ-gir and Kajañ-gil.

Modern Anthropologists are of opinion that the ancient bounderies of the districts of Monghyr, Campā and Kajañgal were extended from north Bihar upto modern Asansol, Bardhaman and Muridabad of West Bengal. Consequently I think, that the different clans of the Kirātas from north Bihar came down to the vallies of the Damodar, the Gañgā, the Ajay cnd the Mor rivers in succesive ages. The original source of the Indo-Mongoloid Manasā episode is the Damodar valley, and it is evidently proved from the Bhojpuri Bihulā-Kathā.

The present village Campāi nagari is full ancient mounds and is situated on the north bank of the Damodar in the district of Bardhaman. In olden days it was the famous centre of the Austro-Dravidians and later on of the Indo-Mongoloid Kirātas. In the middle ages Campāinagari was inhabited by big merchants, the representative of whom was the famous king of the merchants, Cāñd-Sadāgar,

Campā-deśa-with its capital Campāi-nagari was situated in the northern part of the Damodar Valley. In the Manasā-tradition, the river Gungaḍi-Gañgā of Bardhaman was also called Vehulā-Campāi. In the myth of Dharma Ṭhākur the river VāñkāVallukā of Bardhaman was also mentioned as Campā river.

On the other hand, the ancient town of Campā situated at modern Bhagalpur in Bihar, is at present divided into two parts : (1) Camāpur or Nāthnagar and (2) Campānagar. The ancient Campā was situated on the confluence of the Gañgā and the Mālini-Campā river and was the place of Cāñd-Sadāgar and the seat of Vehulā-Viśahari. But it is rather strange that this Viśahari-Thān was first established here by the Bengali Kāyastha Māhāśayas of "Mahāśaya Dehri" towards the 11th century A.D.

In the remote past, Campāi-nagari was renowned for its river-port and sea-borne commerce; and I consider, this reputation could not be connected with Campā of Bhagalpur, because it is far away from the sea. There is hardly any irrefutable historical and positive archaeological evidences to substantiate the claim of Campā as an ancient commercial town.

I am firmly of opinion that the, boundary of Campā-deśa was extended from the southern back of the Gañgā in Bihar to the northern bank of the Damodar of West Bengal.

H-18

UYYĀLAVĀḌA NĀRASIMHĀ REḌḌI, THE HERO OF THE FIRST WAR OF INDEPENDENCE

Dr. Tangirala Venkata Subba Rao, Bangalore

The first war of Independence fought by the Indians to free themselves from the cruel rule of the East India Company, was called by the English as 'Sepoy Mutiny'. It was in fact not a mere mutiny of the Indian soldiers but an upsurge of the people against the indignities to which they were subjected. Historians point out that this first war of Independence was in 1857 A.D. and that it was spearheaded by the three leaders namely Jhansi Lakshmi Bai, Tantiya Tope and Nana Saheb. It would appear, however, that a decade earlier to 1857, there was another war of Independence started in the Rāyalaseema area in Āndhra Pradesh with Uyyālavāḍa Nārasimhā Reḍḍi, a poligar of the region as its leader. I came across the details of this war against the Company in my field survey of the Ballads in Telugu and the details as

given by these Ballads are corroborated for the most part by the administrative records of the East India Company.

Uyyālavāḍa Nārasimhā Reḍḍi was a great chieftain who ruled over Renāḍu during the first half of the 19th century. His predecessors ruled over sixty-six villages in the present Cuddapah, Kurnool, Bellary and Anantapur districts with their capital at Nossam (situated in the border of Cuddapah and Kurnool Districts). There is even now a fort at Nossam which is said to have been their strong-hold. Narasimha Reddi is known to be the grandson of Chenchumalla Jaya Rāmi Reḍḍi who ruled from Nossam and was also his adopted son.

The Company administration took away the estate of Chenchumalla Jaya Rāmi Reḍḍi as early as 1800 A.D. and gave a "Tavarjee" of eleven rupees, ten annas and eight paise per month by way of pension. The Company issued an order in 1845 stopping this "Tavarjee". Nārasimhā Reḍḍi Jayram's successor not knowing this, sent his man to the Tahsildar at Köilkunṭla for receiving the Tavarjee due to him. The Tahsildar in all haughtiness insulted him, Nārasimhā Reḍḍi, knowing this, became infuriated and next day went to the Taluk Kutchery with a five hundred-strong army of Boyas and in broad day-light, cut off the head of the Tahsildar and set fire to his office.

The collector and the police at the headquarters in Cuddapah came to know of this incident. The people were all on the side of Nārasimhā Reḍḍi and no one revealed what actually happened. Gradually the detectives came to know of Nārasimhā Reḍḍi's part and the police then tried to arrest this chieftain. The English put up fight twice and were defeated both the times. Then in 1847 again there came a big army under Lieutenant Watson and Captain Nott. The battle was fought this time at Giddalur and Mundlapāḍu. The English used Firangis and Narasimha Reddi's army fought to the end and he finally escaped to Nallamalal forests and from there to Yerrmalai forests. He remained hiding himself on a hill at Jagannadhapuram naar Banagānapalli. The English searched for him for a long time and ultimately succeeded by bribing the cook of Nārasimhā Reḍḍi. She made him drunk too much, removed the cartridges from his gun and put him in a helpless state so that he was overpowered. It is said that he was brought to Kōilkunṭla and was hanged on the banks of Jurrēru on the gallows erected for the purpose.

H—19

THE POSITION OF LOVE-LORN DISAPPOINTED MAIDENS IN ANCIENT INDIAN SOCIETY (UPTO C, 600 A.D.)

Dr. Subal Chandra Adhikari, Calcutta

Maidens, for their instinct of mating, approach to men of their

choice. In some cases as the fair are not successful to draw affection of their respective persons of their hearts, become disappointed.

The Atharva Veda, probably the first literary text, refers to a frustrated girl who approached to a frustrated person. The Great Epic and the Purāṇas cite several cases of maidens who were disappointed at the affairs of hearts. Devayānī and Ambā of the Mahābhārata, Kalāvatī and Varūthinī of the Mārkaṇḍeya Purāṇa were love-sick and were refused by their Romeos at last. The Buddhist texts also mention that several love-sick maidens approached to their respective beloveds in their youthful pining stage and all of them, naturally, were not received warmly by their lovers. Some of these love-sick disappointed Juliets committed suicide; some became so irascible that they were converted into enemies of their beloveds; some renounced the world and accepted ascetic life; some offered chances to the fortune-hunters; some became perverted and they went astray and increased the number of the degraded women and courtesans; some of these love-lorn maidens started fresh household life marrying the person other than her beloved and observed duties of wife, sister-in-law and mother. The position of these love-lorn disappointed ancient Indian maidens, and evils and social benefits rendered by them have been critically discussed by the writer of the present paper.

H-20

MICHAEL MADHUSUDAN—A CRITICAL STUDIES

Dr. Sukla Das, Calcutta

Michael Madhusudan Dutt, the prodigal son of Bengal, in his own words was "a tremendous literary rebel" of the nineteenth century. A critical evaluation of all available source materials is worth-while to assess to what extent this "rebel" is reflected in the various aspects of his traits and approach to contemporary social and political currents.

His writings, associations and mode of life apparently project an image of a typical nineteenth century product of the Hindu College which gave rise to the galaxy of outstanding talents that constituted the then "Young Bengal" out to challenge and usher in radical changes in Hindu society. It is interesting to speculate on the measure of his success in crystalising his enlightened ideas or whether they were a mere clock to conceal the inherent traditionalist in him.

H-21

HISTORICITY OF JESUS CHRIST

Kailash Chandra Verma, Gaziabad (U.P.)

One of the most baffling and yet interesting problems is the historicity of Jesus Christ. Doubts began with St. Paul in the first century A.D. and also Origen, the most illustrious of the Church fathers (185–264 A.D.) was at least apprehensive that Jesus was purely divine. In modern times, scholars like Arthur Drews in German Rt. Honable J.M. Robertson in England, M. Dujardin in France, W. B. Smith, in the United States of America have insisted that he was purely divine and should be identified with the 'Logos'. The labours of these scholars and a whole host of others have established beyond all doubt that almost all the important beliefs, dogmas, ritual and practices, like the virgin birth, in a cave, trial, crucifixion, resurrection, ascension, etc. have been borrowed from the earlier sults and faiths prevalent in West Asia, Iran, Egypt, prehistoric Greece etc. to say nothing of the undoubted influence of Buddhism on the Gonstic forms of Christianity. It has also been established that many of these beliefs were current in the New World, which, till the end of middle ages, was totally unknown to the Christian Church. A good many arguments, both for and against historicity of Jesus have been examined, while cincending that it is not possible to prove the historicity of Jesus in the same manner, as for example that of the Prophet of Islam or the emperor Karl, or Apollonius of Tyana. The hundred percent mythicists also have not been able to establish their case. On the other hand by the end of the first century A.D. there was a well established tradition that Jesus had lived even though the Classical scholars upto 140 A.D. have not noticed him. It is possible that upto that time Christianity had not become so important as to be discussed and the historicity of Jesus accepted by the Roman writers Therefore, adopting the sound principle that unless tradition is contradicted by a positive fact or is absurd in itself, Jesus should be regarded as historical. The practical interest for students of ancient Indian history of this thesis is that if on such flimsy evidence, which is often contradictory, Jesus can be regarded as historical, the kings mentioned in the Royal genealogies preserved in the Puranas, which have been repeatedly confirmed by epigraphic evidence, coins, foreign notices and in the case of the Pre-Mauryan kings or even pre-Bharata War Kings, mentioned in the Vedic literature, should also be considered historical.

H-22

WAS THERE A PRE-GUPTA VIKRAMĀDITYA

Dr. Asim Kumar Chatterjee, Calcutta

Most of the modern historians reject the existence of 'Vikramāditya' who according to Indian tradition was the founder of the era of 58 B.C.

According to them, in no epigraphic record before the 9th century, this era is associated with the name of that royal personality. They also point out that the existence of a king of that name, ruling in the 1st century B.C., is not disclosed by any historical dacument. They further think that the tradition concerning 'Vikramāditya' orginated only after the demise of the great Chandragupta II Vikramāditya who finally put an end to the Śaka rule in Western India.

But it does not seem probable that each and every story concerning Vikramāditya originated after the Gupta age. The *Bṛhatkathā* of Guṇāḍhya, which is only available now in a few Sanskrit versions, contained possibly the story of Vikramāditya. In both the Sanskrit translations (11th century) of that work made in Kashmir, the story of Vikramāditya is conspicuous by its presence. In a third Sanskrit version of that work, discovered in Nepal, their is no mention of Vikramāditya. But it should be remembered that the Nepalese version of the *Brhatkathā* has been discovered in a mutilated manuscript. Therefore it seems extremely probable that the original *Bṛhatkathā*, written definitely before the Gupta age contained the story of Vikramāditya, who probably was the Vikramāditya of 58 B.C. Further, Yuan Chwang's mention of a 'Vikramāditya of Śrāvastī' proves that he possibly was referring to a pre-Gupta Vikramāditya, because that city according to Fa-hien was in complete ruins during his visit to India when Candragupta II Vikramāditya was on the throne. The silence of the Purāṇas regarding 'Vikramāditya' of 58 B.C., also does not prove anything. The Purānas are also silent on Candragupta II Vikramāditya, although they know the Guptas. The Jain tradition regarding Vikramāditya as the son of Gardabhilla cannot be totally dismissed. The Gardabhillas are represented in the Purānas as having ruled before the Śakas Further, the Jain tradition also mentions seven Gardabhilla kings like the Purānas and Vikramāditya according to it, was one of those seven kings. The great Al-Bīrunī (1030 A.D.) also does not represent Vikramāditya as a Gupta monarch although he too knew the Guptas as a 'powerful people.' It seems probable that Candragupta II styled himself Vikramāditya because he also like the great Vikramāditya of tradition was an enemy of the Śakas.

H-23

WERE THE MAURYAS KṢATRIYAS ?

Dr. Manomohan Ghosh, Calcutta

Two distinguished historians, Radha Kumud Mookerji and H.C. Raychaudhuri concluded that the Mauryas were Kṣatriyas. But

as their view was not accepted by well-known Haraprasad Sastri, there is room for further discussion on the subject. Sastri, a veteran Sanskritist, not only believed that the Mauryas were Śūdras, but also held that they lost their sovereignty due to the hostility of the Brahmins. Though we do not share the second part of his view, and may think that there were different causes of the decline of the Mauryas, it seems that his view about the Mauryas being Śūdras is supported by the Purāṇas, the great historical value of which has been very ably established by F.E. Pargiter. Still Mookerji and Raychaudhuri placed more reliance on the Buddhist and Jain writers than on the Purāṇas for arriving at their conclusion. But before examining in details their conclusion one would like to ask the question "What, according to their views, led the writers of the Purāṇas who must have been Brahmins, to deny that the Mauryas were Kṣatriyas?" It could certainly not have been due to any hostility between the Brahmins and the Kṣatriyas. For the older Upaniṣads cite many instances of cordial relations and of mutual respect between the two great sections of ancient Indian society. It is very strange that such a fact eluded the critical acumen of Mookerji and Raychaudhuri.

Now we are to discuss the view of the Purāṇas, some of which write that after Mahāpadma Nanda all the kings would be Śūdras (*tataḥ prabhṛti rājāno bhaviṣyāḥ śūdra-yonayaḥ*). Raychaudhuri objected to this statement on the plea that the Sungas and Kanvas could not be classed as Śūdras. But he failed to study the implication of a variant of the Purāṇic statement, according to which the kings after Mahāpadma Nanda would be *adhārmikas* like the Śūdras (*tato nṛpāh bhaviṣyanti śūdraprāyaś-cādhārmikāḥ*). This is obviously a later version of the statement quoted earlier. The Suṅgas and the Kanvas were indeed Brahmins. But after a prolonged rule of the Nandas and the Mauryas (who were all Sudras) the Brahminical orthodoxy suffered such a set-back that the performance of one or two Aśvamedhas on their part was unable to put back the society exactly on the old orthodox track in which it moved earlier. A very large section of the people indeed embraced the doctrines of heterodox masters like Mahāvīra and Buddha. The Suṅga and the Kanva kings did not like, evidently for reasons of the state, to interfere with the religious life of their subjects and were reluctant to hold expensive sacrifices as a matter of routine as was done in the hoary antiquity. All this must have displeased very much the priestly class, and they vented their spleen by branding the kings of their own class as being as bad as the Sudras. From this discussion it is evident that the Mauryas were of Sudra origin.

The Buddhist testimony should be examined first. Among these the *Divyāvadāna* seems to be the earliest, and according to specialist the portion of it relating to Asoka and his predecessor, was written between

about 150 and 50 B.C., when Buddhism was already on the decline in India. Hence it was very natural for an orthodox follower of Buddhism to hold out before the people his faith as having had once the patronage of a great Kṣatriya king of India. Evidently with this object in view he shook off scruples in putting in the mouth of Bindusāra and Aśoka that they were Kṣatriyas. It is possible that some critics of Buddhism then began to belittle this great religion as befitting the Śūdras alone. Hence the testimony of the *Divya* loses much of its value.

H-24

THE PROBLEM OF THE MAITRAKA GRANTS DATED IN THE ŚAKA ERA

Dr. H.G. Shastri, Ahmedabad

The grants issued by the Maitraka kings of Valabhi were usually dated in the Valabhi Era. Two Maitraka grants dated in the Śaka Era seemed to have been forged during the post-Maitraka period. Recently one more Maitraka grant dated in the Śaka Era has come to light. Prof. J.N. Parmar, who edited it, contends to establish the genuine character of the Maitraka grants dated in the Śaka Era and attribute them to a different and senior branch of the Maitraka dynasty.

In this paper the problem of these grants is discussed anew in light of the arguments advanced regarding their genuine or forged character. These grants are closely related to the three Gurjara grants, which are also unusually dated in the Śaka Era and regarded spurious.

H-25

JONARĀJA AND DVITĪYA RĀJATARAṄGIṆĪ

Dr. Sukla Das, Calcutta

"Kasmir can claim the distinction of being the only region of India which possesses an uninterrupted series of written records of its history" comments Sir Aurel Stein. Of them, the Rājataraṅgiṇī of Kalhaṇa stands out predominantly. The *Dvitīya Rājataraṅgiṇī* composed by Jonarāja in the fifteenth century though completely overshadowed by the brilliance of the former, deserves comprehensive evaluation by the yardstick of modern concepts.

Jonarāja, one of the judicial advisors of Sultan Zain-ul-Abiden (1420-70) was, unlike Kalhaṇa, more a historian than a poet. Verse was only his medium. He was partly influenced by the Persian and Arabic schools which paid more attention to chronology but he could not completely shake off the tradition of old Hindu system. The result is a synthesis of both methods which makes him the poineer in the field of modern historical writing among the indigenous chroniclers.

Though his recorded chronology sometimes varied from those by the Persian chroniclers, the discrepency may be chiefly due to the conversion of Indian dates to Hijri years by the latter and not due to any fault of his. On the other hand he saw to it that both the Laukika (Ṣaptarshi) and Śaka dates were mentioned to ensure accuracy.

The *Dvitīya Rājataraṅgiṅī* has it own characteristics. It covers the post-*Rājataraṅgiṇī* period upto 1459 A.D. Jonarāja confined his attention to the Happy Valley only and he touched very little of events of other parts of India, Central Asia, Persia or Afganistan, though he had the opportunity to paint on a wider canvas. It does not throw sufficient light on the life and condition of the people inhabiting the valley prior to the Muslim rule (1320).

A remarkable feature, of the work is that the author was an advocate of tolerance and co-existence. Himself a Śaiva Brahmin, he had respect for all faiths. This trait is very modern more so for the mediaeval ages. Significantly he opens his writing by invoking the blessings of Śiva and Pārvatī for maintenance of good will (*Sadbhāva*) among people and preservation of their property (*Sampatti*). It was a period of destruction and persecution. Sultan Sikandar's fanatic zeal guided him to destroy Hindu temples and idols and confiscate their property and distribute them among neo-Muslims. In such rough times what else could be more desirable than peaceful co-existence of different communities and protection of private property ? In the invocation of Gaṇeśa also peace or *Vighna śānti* is emphasised. Jonarāja is an eye-witness of repercussions of communal bigotry. Rinchin, the Buddhist king of Kashmir wanted to adopt the Hindu religion of his subjects but Devasvāmī, the spiritual head of the Śaivas refused to admit him to the Hindu fold. So the king embraced Islam and the sequel was the introduction of Kashmir Sultanate. Jonarāja was conscious of this lesson of history.

It is impossible to pursue the *Dvitīya Rājataaṅgiṇī* without realising Jonarāja as a keen, observant and unbiased judge. While describing the atrocities of Sikandar, Ali Shah, Suhabhaṭṭa and others he has not made a single repulsive comment. Neither he praises an undeserved ruler nor attempts at unjust criticism.

Finally his is a brave step indeed to write in Sanskrit at a time when Persian was on the ascent, though well-versed in the both.

The work covers the reign of twenty-three rulers in 976 Ślokas or verses and the author is the witness of the last three. His death in 1459 brings the chronicle to an abrupt end.

H-26

ASSAM'S CONTRIBUTIONS TO INDIAN CULTURE

Dr. P.C. Choudhury, Dibrugarh (Assam)

Geography and people have created our national history. determined our philosophy of life and practices. The norms of conduct from Kashmir to Assam, from the foot of the Himalayas to the Cape-Comorin, whatever the vocabularies, the sectarianism and social behaviour have been the same. Our common ideal is as lofty as the *Kailāsa* of Ādinātha or the holy mount *Meru*, the *śikhara* of Viṣṇu, whose *cakra* represents the rays of the *Āditya*, the sublime light, the torchbearer of Indo-Aryanism or as humble as the *Brahmaloka* lying in the heart of mankind, may in the world of living creatures; and we are all trying to live up to that sublime ideal, which accounts for the underlying unity in the midst of our diversities, strengthend by our equal love for the country and our taking pride in the fact of our having been born in the Bhāratavarṣa, so eloquently chanted by the 15th-16th century Assames Vaiṣṇava preacher Mādhavadeva ;

Dhanya dhanya kali kāl dhanya nara tanu bhāl
Dhanya janma Bhāratavariṣe

Whether it is topography or Geology. Botany or Zoology, Mining or Metallurgy, Āyurvcda, Smṛti or Jyotiṣa, *Vidyā* or *Kalā*, Social systems or Religious tenets, Epigraphy or Archaeology. Palaeography or Linguistic studies, Assam's problems are Indian problems and are vital topics of Indian indigenous origin and development, whatever the researches that may have been made into them by the local people. In fact, this land, constituting an inseparable portion of the Indian mainland, as we shall show, had a significant history of her own and had intimate conection with both India and with a wider world beyond-that the special Assamese characeristics resulted from the absorption of varied elements and conditions of life travelling to this land at different periods of its history, and that Aasam's culture constitutes a strong and vitalising force in Indian life.

It is in the sphere of Indo-Aryanism and in the spread of Indian traditional lore through Hindu *saṁskāras* and Sanskrit learning that Assam, through royal patronage in the main, contributed to the enrichment of Indian life.

In fine. Indian social order, philosophy of religions and ethical code, lying in the pages of holy scriptures are found depicted in every work of Assamese art, may in the past activities of the people, whatever the variations that have occured therein. Archaeological excavation, which is yet to take place here, would help us to find out the missing links between the civilisation of the valley of the Barhmaputra and that of the Indo-Gangetic plain in particular. This should be taken up in the spirit of a bounden national duty. For the said missing links when found out, would present finer chords than one expects them to be, work as an incentive to rectify our mistakes or misconception in our own actions and serve as an index into the capabilities of the modern Assamese man who may take a leading part in weaving a new fabric for the variegated culture of India.

H-27

'DAMARIKA' AND ITS INTERNATIONAL IMAGE

Dr. C.M. Rajakandaswamy, Madras

The purpose of this paper is to portray the land of the ancient Tamils, their civilization, culture and commerce not only within our Bharat but far outside it in the distant parts of the West and the Far East casting its glorious image everywhere and exporting its culture, philosophy and ethics to the 'unknown' world.

'Damarika' (Tpmizhagam) is the name given by the Greeks to the major part of peninsular India. The Mohenjadaro and Harappa excavations have revealed some important details of the life and society of the Dravidian people at least five or six thousand years back. From all records it is seen that there were numerous ports on the east and west coasts of Thamizhagam which consisted of the Chera, Chola and Pandya Kingdoms. The earliest ports to which the Egyptians, Hebrews, Arabs and Phoneicians and Romans came are Pukar, East Thondi, Arikamedu, Nagai and Korkai. On the west there were Barake, Musuri and Chera Thondi. There is a passage in the Holy Bible which points to the fact of the sea-borne trade that Egypt had with 'Damarika'. "For the King had at sea of Hiram......Once in every three years came the navy of Tarsham bringing gold and silver, ivory and apes and peacocks" from Ophir, the port called Uvary in Nanguneri taluk. The author of the

Periplus, about 80 B.C., has stated that the Greeks landed at Korkai the port of the Pandyas after the inundation of old Madurai. Ptolemy, the historian lived in Egypt for a long time, mentions Korkai (in Second Century B.C.) in his writings. Pukar had wet and dry docks, wharves, quays, warehouses, customs chowkies, Roman lodgings, parks and avenue trees. The goods, out-going and in-coming, bore the seal of the Pandya and Chola Kings insignia. In the Chera kingdom, Musuri, near Cranganore, had become the gate of India and the foremost port for foreign trade. Pliny the Roman historian gives a vivid picture with a note of lament of the flourishing trade which his country had with the west coast of Tamizagam. Roman coins, mostly of the reigns of Augustus, Tiberius Gaius and Claudius have been discovered in the Malabar coast and in the districts of Madurai and Coimbatore. Pliny mentions Barake also. It is the present Porakad, south of Allepey. Plutarch records that Aristan, the tyrant of Athens, used two quarts of pepper for a practical joke in 88 B.C. Aleric, the Visi-Goth, took five thousand pounds of pepper when he sacked Rome in 410 A.D. Tea came from China to India and went thence to other countries as early as the 6th Century A.D. The Pandyan king sent an embassy 2000 years ago in ships flying flags with twin-fish emblem. A temple was built for Augustus in Chola and Chera towns. The Roman emperor Augustus gave trading facilities to the Tamil merchants.

The port of Nagapattnam is mentioned in ancient Roman and Chinese records. It was one of the two main Chinese ports of call in India. Ptolemy calls it *Nikava*. I-Tsing calls it Nagavadana and Marcopolo as Patan. The Chola king built a Chinese temple at the request of a Chinese emporer in Nagapattinam. Acharya Dharmapala stayed in Nagapattinam in the 6th Century A D.

Now, if we turn to the Eastern and Far Eastern lands, we find that even as early as our contact with the West, the Dravidians had travelled eastward to distant China, Laos, Combodia, Thailand, Java, Sumatra, Borneo, Indonesia, Nicobar Islands, Malaya and Singapore. In the temples of Leosna, there are idols of Shiva and Vishnu bearing Dravidian sculpture. In these parts the Tamils are known as the Pallavas, Cholas and Pandyas families even now; the towns bear Tamil names like Madura, Vasuki and Sarayu. The Hindu influence spread by the Tamils is seen embalmed in stone in the great temple of Angkorvat (in Combodia.)

It is no idle boast for the Tamils to say that the Dravidian fold had established a world empire of culture and philosophy from historic times and even far earlier.

H-28

SOME IMPORTANT HISTORICAL REFERENCES IN THE BHĀGAVATA-PURĀṆA

Prof. Keshavram Kashiram Shastree, Ahmedabad

In the Bhāgavat-Purāṇa-Skandha IX pre-Mahābhārata dynasties are found. The late F.E. Pargiter has settled the problem so far the sources were available. He has also finalised the later dynasties of the Kali Age after critically consulting the versions of Matsya, Vāyu, Brahmāṇḍa, Viṣṇu and Bhāgavata Purāṇas. A few other important historical references, which are available in the B.P. are to be discussed here, to settle the age of the B.P.

I. A conversion of some foreign tribes as well as some low-caste local tribes into Vaishnavism is noted in a verse of the Skandha II (4-18), among which Hūṇas, Yavanas and Khasas are notable. Out of these three, Hūṇas are not earlier than 5th century A.D.

II. In the Skandha V, while dealing with the life of Ṛṣabhadeva, eighth incarnation of the God Viṣṇu, some remarks are found (6-9) about Jainism.

III. In the Skandha I, Buddha, the founder of Buddhism has been accepted as the twenty first incarnation of the God Viṣṇu (3-24). In the Skandha II Ṛṣabhadeva and Buddha are again noted as incarnations of the God Viṣṇu (7-10, 7-37).

IV. In the Skandha X, it is given that Kṛṣṇa's Dvāraka was swallowed by the sea leaving behind the abode of the Bhagavat only.

V. Not so historical, yet noteworthy is the name Bādarayaṇi, which has been referred several limes for Śukadeva in the B.P.

Among these references, those for Ṛṣabhadeva and Buddha are of 6th century B.C., while the reference for Hūṇas does not go before 6th century A.D. The B.P, is a recast and expanded version of the Viṣṇu-Purāṇa. The V.P. has mentioned Guptas, hence it could not go before 5th cent. A.D. Here the late Pargiter comes to our help, who on epigraphic grounds, gives the date of the B.P. not earlier than 7th century A.D., placing it not later than the same century.

All the five references reject the authorship of the ṛṣi Dvaipāyana Vyāsa, who was never called Bādarayaṇa in any place in the Mahābhārata. Bādarayaṇa was the author of the Brahamasutras, and not earlier than 2nd century A.D.

H–29

HISTORICAL DATA IN THE UDAYANA PLAYS OF ŚRĪ HARṢA

Dr. S.K. Sharma, Bhatinda (Panjab)

History and chronology in particular in Indian tradition pose problems for the scholars Sanskrit literature in particular mixes up tradition with history.

In the present paper Harṣa depicting Udayana seems to characterise himself as a man and a conqueror. The King of Siṁhala named as Vikramabāhu might have been Aggobodhi II bearing a variant name as Vikramabāhu. Yaugandharāyaṇa might be the true replica of Skandagupta referred to by Bāṇa in his Harṣa-Carita. Vāsavadattā bearing a variant name might have been the first wife of Harṣavardhana. She could have been the neice of Vikramabāhu who had Vasubhūti for his minister. Ratnāvalī driven to seek shelter in the Vindhyan forest might have derived motif from Rājyaśrī's escape to the forests. Lord of Kaliṅga and Kośala could be Pulakesin II who had Vindhyaketu for one of his Vassals while Dṛḍhavarmā vanquished by Pulakeśin and later by Harṣa could be a fol turned ally of the latter making a peace treaty with the two and a matrimonial tie with the latter, being an uncle or a younger brother of Grahavarmā Maukharī, son of Avantivarmā.

H–30

प्राचीन साहित्य में 'धारा नगरी'

डॉ० कु० शोभा कानूनगो, उज्जैन

संस्कृत, प्राकृत एवं अपभ्रंश साहित्य में अनेकानेक प्राचीन भारतीय नगरियों, राजधानियों और जनपदों की शैक्षणिक, साहित्यिक एवं सांस्कृतिक चेतना चित्रित हुई है। प्राचीन साहित्य में उज्जयिनी, विदिशा, माहिष्मती, पाटलिपुत्र, दशपुर, वाराणसी, तक्षशिला, जैसी अनेक नगरियों की छवि अंकित करते हुए महाकवि कालिदास, बाणभट्ट, श्रीहर्ष, राजशेखर, बिल्हण, कल्हण भोज, दण्डी, पद्मगुप्त परिमल आदि अनेक उल्लेखनीय अन्य काव्यकारों ने भारतीय जन जन का गौरवमय इतिहास अंकित किया है।

प्रस्तुत शोध पत्र में दसवीं शताब्दी के परमार-नरेश भोज की राजधानी 'धारा' नगरी का विवेचन किया गया है। यों तो पुरातात्त्विक दृष्टिकोण से श्री हरिहरनिवास त्रिवेदी, श्री लेले, श्री वि० श्री० वाकणकर जैसे अन्य पुरातत्त्व-वेत्ताओं ने इस नगरी के विषय में लिखा है, किन्तु साहित्यिक परिप्रेक्ष्य में इसका विवेचन उपेक्षित रहा।

मालव प्रदेश में पुरातन काल से उज्जयिनी और महिष्मती का ही प्रभुत्व बना रहा किन्तु परमार शासन-काल में मालव प्रदेश को एक महान् नगरी देने का श्रेय राजा भोज को है। दसवीं शताब्दी के पश्चाद्वर्ती साहित्य में धारेश्वर, धाराधिप के नाम से भोज का उल्लेख है। भोज ने स्वयं अपने ग्रन्थों में विशेषकर शृंगारमंजरी में धारा नगरी के नगर नियोजन, नगर प्रशासन, आर्थिक जीवन, सामाजिक और सांस्कृतिक जीवन, धार्मिक और शैक्षणिक स्थिति की बहुत सुन्दर छवि अङ्कित की है। वैसे धारा नगरी के अस्तित्व का ज्ञान सातवीं शताब्दी के ईश्वर-वर्मा के लेख से होता है। कुछ विद्वानों का मत है कि मुञ्ज ने ही धारा को राजधानी का रूप दिया [अल्बेरुनीज' इंडिया I, पृ० १९१] पारिजात-मञ्जरी में मदनदेव ने इस नगरी की उन्नतावस्था का वर्णन किया है। प्रबन्धचिन्तामणि, पुरातन प्रबन्ध-संग्रह जैसे जैन प्रबन्ध-ग्रन्थों में धारा नगरी विद्या-विलास और धर्म की क्रीड़ा-नगरी के रूप प्रदर्शित हुई है। भोज प्रबन्ध, माघ प्रबन्ध, मुञ्जराज प्रबन्ध, धाराध्वंस प्रबन्ध, विमलवसतिका प्रबन्ध, आदि अनेक प्रबन्धों में धारा की धार्मिक और सांस्कृतिक चेतना परिस्फुरित हुई है।

प्रस्तुत शोध-पत्र में महाराजाधिराज भोज के नाम से अन्योन्याश्रित सम्बन्ध से संपृक्त मालव की यशस्वी नगरी धारा की साहित्यिक और सांस्कृतिक चेतना का मूल्यांकन है।

H–31

REPUBLICAN POLITY OF THE ANCIENT UTTARĀPATHA

Dr. Dev Mohan Mehta Vasishtha, Hoshiarpur

All the country to the west and north-west of the river Yamunā and extending beyond the Hindu Koh was known in ancient times as the Uttarāpatha, i.e. the country of the Uttarā patha, the Northern Highway. The people of this country organised themselves into a number of republican states about late Brāhmaṇa period. As elsewhere in India these states were known as the *janapadas*. These states were tribal in composition, and enjoyed various degrees of autonomy under imperial powers. There were periods when the central imperial power was too weak to exercise control over them and they functioned as independent sovereign states. We get from ancient literature as also from coins some information regarding the character and functioning of these states. The present paper attempts to describe their constitutional arrangements.

A—ARCHAEOLOGY SECTION

A—1

'AYAS' AND RELATED WORDS: THEIR MEANING AND BEARING ON THE EQUATION OF THE VEDIC CIVILISATION WITH THE PROTOHISTORIC CULTURES OF INDIA

Arun Kumar, Simla

Among the metals of common daily use, the Vedic literature mentions the *Ayas*, *Loha*, *Lohāyasa*, *Lohitāyasa*, *Śyāma*, *Śyāmāyasa*, and *Kārṣṇāyasa;* related to these are *Sīsa* and *Trapu.* Of these, the Ṛgveda, the oldest one, having its geographical moorings only in the north-western India, west of the Sarasvati valley, knows only the *Ayas.* The *Kārṣṇāyasa*, on the other hand, finds a place nowhere except in the Upaniṣads and a couple of late Brāhmaṇa texts.

After taking note of all the scattered occurrences and the various traditional as well as the modern interpretations of these terms and also of the rare references to the metallurgical process in the Vedic literature, the author has been led to the conclusion that :

1. Standing alone, the word '*ayas*' always in the Vedic literature denotes Copper. This inference seems to be supported by the archaeological evidence. Throughout during the chalcolithic—including the pre-Harappan and Harappan times unalloyed copper, with its natural impurities, was the usual metal employed, and the production of lead, arsenic or tinbronze, if not always accidental, was invariably erratic and irregular. It is, therefore, unlikely that a separate term for it would have been deemed necessary.

2. In the Atharvaveda and in the Yajurveda the words *Loha*, *Lohāyasa/Lohitāyasa* and *Śyāma/Śyāmāyasa* appear for the first time. This has often led the scholars to see the dichotomy of Copper and Iron. Here, however, it should be borne in mind that only in the Yajurveda texts we find the juxtaposition of *Ayas* and *Trapu* for the first time (*ayótrapu-Mait. Sam.*, 1.8.2; *trapvayaspātraṁ-Kap. Kath. Sam.*, 4.2; *Kath*, *Sam.*, 6.3), suggesting a regular use of tin to produce bronze. As both the Atharvaveda and the Yajurveda, on internal evidence, date from a period when the centre of Aryan activity had shifted to *Madhyadeśa,* the *Āryāvarta* of Manu (2.21), it is understandable; while the western India is singularly deficient in tin, the copper belt on the periphery of *Madhyadeśa* in Bihar is the only known source of tungsten and Kassiterite. Thus it appears fairly certain that the addition of the

qualitative *Loha/Lohita* and *Śyāma* to *Ayas* was done only to distinguish between the tin-bronze and the unalloyed copper. This is rendered all the more probable because while bronze is reddish and looking yellowish at white heat, can simulate gold (cf *Sat. Br.*, 6.1.3.5), the unalloyed copper is dark (red) i.e. *Śyāma* and not black i.e. *Kṛṣṇa*.

3. As said earlier, the word *Karṣṇāyasa* occurs for the first time in the Upaniṣads and in a couple of very late Brāhmaṇa texts (e.g. *Jam. Up. Br.*, 3.4.3.3.). This word almost certainly denoted the black-copper i.e. Iron, just as *Pīta-loha* (=*Pital*) stands for the yellow-copper i.e. brass.

The above conclusions have a bearing upon the chronology of the Vedic literature, which can thus be shown to be a product of the Copper age. Archaeologically it is known that by the end of the 2nd and the beginning of the Ist millennium B.C. the Copper Age came to a close and the Iron Age began. It is unanimously held that the Upaniṣads (and the late Brāhmaṇas) are pre-Buddhistic and hence may easily be placed towards the beginning of the Iron Age. Such a date would also take care of the pessimism of the Upaniṣads, which is suggested to be the outcome of the ponderings over the causes of the loss of the ancient glory.

The only glorious epoch previous to not only the begining of the Iron Age but even to the Early Historical period dating from the birth of the Buddha, was that of the pre-Harappan and Harappan civilisation in the Sindhu-Sarasvati valleys and to some extent, that of the post-Harappan chalcolithic expansion. Therefore we would perhaps not be wrong to equate them respectively with the Ṛgvedic and post Ṛgvedic periods.

A–2

SOME SEALS OF THE INDUS VALLEY, FERTILITY CULT AND THE TRIDENT

Prof. Himansu Bhusan Sarkar, Midnapur (W.B.)

Some terra-cotta figurines discovered in southern Sindh bear remarkable affinity with those from Mohenjodaro and Harappa and with those from Pre-Harappan sites of northern and Southern Baluchistan. Many of the figurines from Mahenjodaro are painted with red slip or wash and those from Harappa even retain the traces of paint, the red being the fertility symbol representing menstrual blood.

The magical rites to preserve the fertility of the soil belonged to the special competence of women, whose child-bearing capacity was comparable to the productive nature of earth in its vegetative growth. The clan-life, in which mother heads every family, created a Mother-goddess and raised her to the supreme position. In primitive conception, such a goddess needed human sacrifice, among other things.

In this context, some seals from the Indus valley appear to be quite interesting. One such seal from Harappa shows, on the one side, a nude female figure, with legs stretched upwards, head downwards, with plant issuing out of the womb. On the other side is found a female figure with dishevelled hair and arms upraised in fright, with a male person threatening her with a shield-like object in one hand and sickle-like object in the other. Marshall thought it to be a human sacrifice connected with the worship of the Earth-goddess depicted on the other side. It seems to me that both the nude female figurines refer to the same victim before her sacrifice to the mother goddess. Vedic religion does not appear to include human sacrifice in its rituals to propitiate Mother goddess or Mother-Earth. Analogy from southern India from latter times leads me to believe that the limbs of the woman, as represented on the seal of Harappa, were cut into pieces, one by one, and these pieces as well as blood were offered to the Mother goddess or Mother-Earth, for the fertility of the soil and its bounty. The nature of the rituals indicates that the worship of the Mother goddess and Fertility Cult in various parts of India and other parts of Asia were inseparately connected.

II

Another striking thing discovered in the Indus Valley is a sage sitting cross-legged in a yogic posture, with a big headgear, with one upraised centre and two huge horns. He is surrounded by various animals. It is usually believed to be the earliest plastic representation of the concept of *Śiva-Paśupati*. The headgear resembles a *triśūḷa* (trident), but without the handle. This sort of horned head-dress for gods and men are known from ancient times, but we do not know what they stood for, at least adequately.

So far as human beings are concerned, there appear certain tribes, not far off from the centre of the Indus valley civilisation, whose womenfolk were found by Yuan Chwang to use two-horned head-gear, and explanations have been given regarding the significance of these two horns. Could the horns of "*Śiva-Paśupati*" represent something similar or akin to the custom noted by Yuan Chwang ?

A-3

A COPPER COIN OF YAJÑASOMA

Devendra Handa, Sardarshahr (Rajasthan)

A square copper coin of Yajñasoma from Sunet, palaeographically ascribable to circa fifth century A.D., has been described in this paper. The coin bears on obverse the name of the king in two lines and a taurine symbol within a dotted circle on reverse. The legend shows certain palaeographic peculiarities. The coin betrays Mālava influence. Similar coins belonging to different kings were obtained from Sunet by Rodgers. It seems that the Mālavas, after their subjugation by Samudragupta in the fourth century A.D., moved to the Panjab and established their principality here. The place-names Maler Kotla (Maler<Mālavanagar) and Malot (Mālava Koṭṭa) in the same district lend support to this view.

A-4

TWO CULTURAL STRATA IN EARLY MALWA—AN ARCHAEOLOGICAL APPROACH

Manika Chakraborty, Burdwan (W.B.)

The period extending from 3rd Cent. B.C. to the 2nd Cent. A.D. witnessed the most flourishing condition of Buddhism in Malwa. This is proved by archaeological evidences. This long period which saw the rapid spread of Buddhism in Malwa may be divided into two-in the first half Buddhism in Malwa received the state patronage, while in the latter half mercantile community in Malwa favoured the cause of Buddhism.

From the 2nd Cent. A.D. onwards the place of Buddhism was occupied by Brahmanical religion and Buddhism receded to the background. The revival of Brahmanical faith from the middle of the 2nd Cent. onwards is supported by the linguistic ground. The use of classical Sanskrit instead of Prākṛt which had been used by Aśoka to impart Buddhist teachings among the people indicates the revival of Brahmanical faith. The ruling authorities in Malwa, the Western Kshatrapa rulers had their leanings towards the faith as is proved by their coins. Thus state patronage was liberally extended towards this religion from the 2nd Cent. A.D. onwards. The gradual decay of Buddhism in Malwa is also accounted by the fact that the mercantile community, the supporter of Buddhism, now extended their patronage towards Brahmanism, and withdrew their support from Buddhism. Thus the state as well as the mercantile community were the main factors for the cultural evolution in Malwa.

A–5

मौर्योत्तर प्राकृत जैन अभिलेखों में दान का स्वरूप

डॉ० हरिश्चन्द्र सत्यार्थी, मुजफ़्फरपुर (बिहार)

मौर्योत्तर प्राकृत जैन अभिलेखों में जैनी साधुओं के लिए वर्धमान महावीर तथा ऋषभदेव की मूर्ति, आयागपट, 'प्रपा' आदि के दान का उल्लेख है। ऐसा लगता है कि तीर्थंकरों की मूर्तियों के दान के बल पर बुरे कार्यों के कुपरिणामों से मुक्ति पा जाने का विश्वास प्रबलतर होता जा रहा था। दानकर्त्ताओं के जाति, गोत्र, शाखा, आदि की भी चर्चा है। दानकर्त्ताओं में हैरण्यक, नर्तक, ब्राह्मण, गणिकाएं आदि के नाम हैं। वैश्य महिलाओं की भी प्रवृत्ति इस ओर काफी थी। अभिलेखों में कहीं भी भूमि, गो, ग्राम, लड़कियों आदि के दान में दिए जाने का उल्लेख जैनों के क्रम में नहीं है। एक चतुर्मुखी जैन-मूर्ति पर **भागवत** शब्द लिखित है। मन्दिरों में जैन तीर्थंकरों की पूजा की प्रथा प्रबलतर होती गई प्रतीत होती है।

A-6

THE LAKE INSCRIPTION FROM KANHERI

Dr. (Mrs.) Shobhana Gokhale, Poona

Kanheri is 9.6 kms. from Borivali, the suburb of Metropolitan Bombay. The cluster of Kanheri caves is important in ancient Indian architectural history. It is especially noteworthy for its inscriptions which provide a mine of information regarding the life of Buddhist monks at Kanheri

The present inscription is recorded on a detached rock standing between cave nos. 21 and 2?. The sides of this detached boulder have remained vertical till today. This definitely indicates that it has not moved since the inscription was cut. The stone is not far away from the remains of the ancient stone wall across the nulla which flows only in rainy season from the nearby catchment area at the foot of the hill.

The inscription which consists of three lines is deeply cut and distinct but the major portion of the first line and a part of the second have peeled off. The alphabets employed in the inscription under study decidedly belong to the middle of 2nd Cen. A.D. As for the object of the inscription, it records the construction of a reservoir by Sethi Punaka.

The importance of the inscription lies in the fact that it offers the earliest evidence of the dam construction in Maharashtra. At Kanheri there is a suitable catchment area behind the Kṛṣṇagiri mountain.

Almost every cell at Kanheri contains a 'podhi,' where rain water from the top of the hill is collected. One of the inscriptions at Kanheri refers to the fields around Kanheri which were under cultivation for the maintenance of Buddhist monks. The present inscription indicates that the dam was constructed across the nulla and collected water was utilized for the watering of nearby fields.

In ancient India the Achaemenian tradition made a deep impact on the Mauryan architecture, but so far as the dam construction is concerned, it seems to be the indigenous skill. The famous dam at Junagadh was constructed during the reign of Chandragupta. It was adorned with conduits during the reign of Aśoka when Yavana Tushaṣpha was the Governor of Saurashtra. One is tempted to grant the credit of engineering skill to this Śaka Governor which might have travelled even up to Kanheri. But it is to be noted that the principle of inletting and outletting the excess water and building of embankments was known even to Indus people and people of Lothal. It can therefore be said that the engineering skill of dam construction was known in Maharashtra in early parts of the 2nd century A.D.

The name of the donor of the present inscription is Sethi Punaka from Sopara. The name Punaka is significant in the history of Buddhist legends. It is most surprising to find out the parallel evidence of the Buddhist legend in the present inscription. The Buddhist legend and the inscription have four common things : (1) The name 'Purna Punaka' (2) Both are traders i.e. Śreṣṭhis (3) Both are hailed from Sopara and (4) Both the personalities took active part in the architectural activities at Kanheri. On the basis of this parallel, evidence the Buddhist legend could be scanned through historical perspective. It is well known that Buddhism never spread in 'Aparānta' during the lifetime of the Buddha. Buddhism had its first footing in 'Aparānta during the reign of King Aśoka. In this instance there are two possibilities.

(i) In the story of 'Punaka' the meeting of 'Punaka and the Buddha may be the legendary part.

(ii) The story of Punaka occurs in the *Avadānakalpalatā* of Kṣemendra. It may therefore be said that 'Punak' might have flourished at Sopara in the middle of 2nd A.D. as the inscription records but he was committed to writing in the middle of 11th century A.D.

A-7

A REKHĀ TYPE OF TEMPLE FROM AN OLD PALM—LEAF MANUSCRIPT

Dr. S.K. Maity, Calcutta

I have discovered an old palm-leaf manuscript of the 13th century A.D. from the Old Śiva temple of Bhurbhuri Kedar. The

temple is situated in the south-western part of Midnapur in West-Bengal. The temple is made of stone. The priest architect had made a lot of calculation for his *Rekhā* type of temple which is very interesting.

A-8

LAKULĪŚA ICONS IN UTTAR PRADESH

Dr. Sheo Bahadur Singh, Kurukshetra

The Lakulīśa-Pāśupata is the earliest school which gave rise to many later sects of the Śaivas. The Lakulīśa branch of the Pāśupatas, mentioned in the *Sarva-darśana-saṁgraha*, must have been founded before the Gupta period. Lakulīśa is regarded as an incarnation of Śiva-Maheśvara in a number of works. The *Purāṇas* state that he was the twentyeighth and the last incarnation of Śiva born in a Brahamin family of Kāyāvarohaṇa (modern Karavana) in Gujarat, The basic conception of this school is contained in the *Pañchadhyāyī* which is attributed to Lakulīśa. The *Pañchārthi-Bhāshya* by Rasikara is an important literary work of the Gupta period which provides interesting material for the study of the Lakulīśa-Pāśupata school in this age. The epigraphic evidences also indicate that this school continued at least till the thirteenth century A.D.

The earliest image of Lakulīśa is exhibited in the Mathura Museum (No. 45.3211), and belongs to the Gupta period. It is artistically executed with fine workmanship, and has an oval face, lotus-eyes, elongated ears and slender waist, The deity is seated within a medallion in *utkuṭakāsana*, with two ascetics flanking him. A *yogapaṭṭa* is tied around his knees, passing from the back. He is shown with two arms, the right one held in *vyākhyāna-mudrā* and carrying a staff in the left arm-pit placed upside down. His eyes are half-closed in meditation. The head is covered with curly hair. The earlobes have big holes, and the deity is shown as ithyphallic. The flanking figures are evidently ascetics with matted locks and pierced earlobes. The figure on the left carries a book and a rosary, while the hands of the figure on the right are broken. The central ithyphallic figure with staff leaves no doubt that it represents Lakulīśa as an incarnation of Śiva in a severe yogic posture. The present sculpture bears testimony to the emphasis laid on yogic practices by the Pāśupatas in general and the sub-sect of Lakulīśa in particular.

The two sculptures at Jageshwar (Almora) represent Lakulīśa one with two arms and the other with four. The two-armed figure is carved in

the panel of a temple, seated in *svastikāsana* on a pedestal. He has matted locks and is shown in *ūrdhvaretas* aspect. He carries a staff in the left hand and the right one, though raised in *abhaya mudrā*, holds a rosary. A Vidyādhara is flying on either side with a garland in his hands. Four ascetics, two on either side of the deity with mattered locks and ithyphallic in nature are also shown. One of the figures is seated in *ardhaparyaṅka* pose with right hand raised upto the chin and the left one placed on the lap. Another figure is seated in *ālīḍha* posture with folded hands. The two other figures are similarly executed. They represent probably the four disciples of Lakulīśa-Kuśika, Gārgya, Kaurusha and Maitreya. The other figure of Lakulīśa at Jageshwar is represented similarly seated. The ithyphallic deity wears a *rudrāksha mālā, a yajño-pavīta*, and matted locks with *uṣnīṣa* A parasol of four tiers is shown over his head. The deity is shown with *śrīvatsa* mark and a third eye on the forehead. He has four hands which carry a staff in the broken front right, a lotus-stalk and rosary in the back right, a fruit in the front left and a book in the back left hands. On either side, an ascetic is shown with folded hands. Nandī is also shown below. On the stylistic grounds both the sculptures may be assigned to *c*. 8th-9th century A.D.

A-9

PURI-KUṢĀṆA COINS—A RE-APPRAISAL IN THE LIGHT OF SONEPAT HOARD

Dr. Silak Ram, Kurukshetra

A series of coins designated as Puri-Kuṣāṇa coins generally come from Orissa and some parts of Bihar. These coins have variously been discussed by scholars and are differently attributed to the local rulers of Oḍra, Utkala and Kaliṅga; to the Muraṇḍas who once ruled over Pāṭaliputra; and to the later Kuṣāṇas. They have differently been assigned to the first four centuries of the Christian era.

It is interesting to note that a copper-coin-hoard from Sonepat (unpublished) recently discovered by the writer, is very significant from the point of view of studying the problem of the so-called Puri-Kuṣāṇa coins. This hoard contains more than 5,000 coins consisting very few coins of Kaniṣka I; few coins of Huviṣka; a good number of coins of Vāsudeva; many of the imitation coins of Vāsudeva; many coins of the later Kuṣāṇa chiefs; a good number of coins similar to the Puri-Kuṣāṇa coins; and many coins of the Yaudheyas bearing the legend *Yaudheya gaṇasya jaya*.

A great similarity exists between the Puri-Kuṣāṇa coins and the coins of our hoard. They consist of two distinct categories. Category I consists of die-struck coins. In this category, the coins of our hoard bear a standing figure with horizontally extended arms on both the sides, whereas Puri-Kuṣāṇa coins bear a standing figure of King sacrificing over a fire-altar; while the reverse displays the figures of deities like Mao, Mihira, etc.

Category II consists of cast coins. All the Puri-Kuṣāṇa coins of this series show a standing figure on either side with the arms in varying position. Coins of this category in our hoard may be divided into two varieties. Variety (a) bears a standing figure of King sacrificing with his right hand over a fire-altar on the obverse, and a figure with arms in varying position on the reverse. Variety (b) bears a standing figure on either side with arms in varying position.

No legend is found either on the Puri-Kuṣāṇa coins or on the coins of our hoard. The Puri-Kuṣāṇa coins weigh between 106 grains to 211; whereas the Sonepat hoard coins weigh between 122 grains to 150 grains. All the coins are round and measure ·9″ to 1·00″, majority of them being ·9″.

The major difference noticed between the Puri-Kuṣāṇa coins and the coins of our hoard is that, on the former group of coins, the popular symbol is Crescent; whereas on the coins of the later group, Kuṣāṇa symbols are found.

The writer, on the basis of a comparative study of the Sonepat hoard and the Puri-Kuṣāṇa coins, intends to point out that the former group of coins has a great bearing on the latter group. It may not be wrong to suggest that the Puri-Kuṣāṇa coins, if they did not belong to the latter Kuṣāṇas, were certainly issued in imitation to the later Kuṣāṇa coins discovered from Sonepat (Haryana).

A-10

THE WORD PARIṢAD IN THE AŚOKAN EDICTS

Dr. Parmanand Gupta, Kurukshetra

The word *pariṣad* occurs in the different versions of Aśoka's Third as well as six Rock-Edicts in different forms such as '*pariṣa*' (Mansehra and Shahbazgarhi), *parisā* (Girnar) and '*Palisā*' (Kalsi, Dhauli and Jaugad). Scholars have interpreted the word in so many different ways. Among earlier scholars, Lassen has rendered it as 'the assembly of the doctors'. Senart as 'the clergy' and Bühler as '(the teachers and ascetics

of all), schools or 'Commette (of any caste or sect)' or 'panchayat'. The later scholars like Jayaswal and other however believe that the reference here must be to the Council of Ministers (or Mahāmātras). The main problem lies in the fact whether the term here in the context refers to some religious body like Saṁgha or it points out the Mantri-pariṣad of the *Arthaśāstra*. In the light of the evidence of the *Arthaśāstra* (pp. 29 and 38) there seems to be a strong ground to hold that the parisā of the Edicts is the Mantri-pariṣad of the *Arthaśāstra*. This council of ministers according to Dr. Bhandarkar was ordered by the king Aśoka to advise and help the *yukta* officers who were entrusted the work of fostering the virtues of 'small expenditure (*apavyayatā*)' and small accumulation *apabhaṁḍatā* among his people (R E. III). In R.E.VI the king Aśoka expects the *pariṣad* to at once report the matter to the king whenever there is any division or rejection in the *pariṣad* over the issues concerning the emergent work or the oral order issued by the king to the Mahāmātras.

There is a strong objection to this kind of rendering. In a *dhammalipi* Aśoka could hardly quote orders purely related with the administrative work. The *pariṣad* must have had definitely religious associations also. The Third Rock edict might refer to the *pariṣad* ordering their *yuktas* in the matter of consideration (gaṇanāyaṁ) according to the letter and spirit (of the *dhaṁmanusathi*). The *yuktas* or the ordinary officers were subordinate to the *pariṣad*, but not the *rajjukas* and the *prādeśkas* who were high grade officers. We may find closer affinities of this kind of *pariṣad* in *Brahmaṇical Dharmaśāstra* (e.g. Manu, XII, 110-112) in comparison to *Arthaśāstra*. Dr. H.K. Deb rightly points out that 'Aśoka would almost have used the word *mantri-pariṣad* instead of the term *pariṣad* if it were his intention to allude to that administrative body' (J. and P. A.S.B., 1920, pp. 334-36).

Finally the simple use of the word *parisā* has a close similarity with the word *parasa* used even to day in the Haryāṇvī dialect in the meaning of the 'common sitting place' where generally all kinds of discussions in the villages are held. We therefore cannot be definite here that the use of the word *parisā* in Aśokan Edicts exclusively denotes the Council of ministers and not otherwise as most of the modern scholars do believe.

A-11

NEWLY DISCOVERED ROCK-PAINTINGS FROM KUMAON HILLS

Maheshwar P. Joshi, Pithoragarh (U.P.)

The author has discovered some rock-paintings in a small area stretching from Dinapani ridge down to the rocky course of river Sual-about seven miles from Almora town towards the north.

The rocks were probably used as shelters. The pigments used in the paintings are invariably red with a maroon tinge derived from metallic oxide (iron?). The paintings contain the following motifs—

(a) Human figure in completely stylised and non-recognisable form either a lone figure or the row consisting of three to ten figures;
(b) Wavy lines shown horizontally representing water or a river;
(c) Structural complex (?) being guarded by a human figure;
(d) Zigzag line probably representing a snake;

The archaic characters and now dim appearance caused by exposure to weather conditions for a long time is sure index to oblivious antiquity of these paintings. However, the discovery of rock-paintings in Kumaon hills has a significance reaching beyond the local limits. Further investigations are needed in this direction in order to ascertain the age and significance of these paintings discovered for the first time in the Himalayan region.

A-12

HERO STONES OF KARNĀṬAKA

C.G. Purushothama, Mysore

Meaning of "Viragals" and "Mastikals".

Distribution and classification according to district/region and according to dynasties.

Stones just depicting the the incident in figures.
Stones having inscription only describing the event.
Stones depicting the event in figures and having inscription.
Hero Stone (Virgals), Sati stones. (Masti-kals).
Reasons for such action of sacrifice, religious, political.

Religious—Self immolation by fasting due to mental worry, physical ailment or belief in religion.

Political—Sacrificing one self as a mark of devotion or loyalty to one's master—instances taken out from various regions of Karnāṭaka during diffirent dynasties.

Heroes who fell fighting for their masters—Examples.
Heroes that fought against invaders trying to capture cows.
Heroes who fought against those who tried to molest ladies.

Heores who revolted against a tyrant or for a casuse which was not to their appetite.

Masti Stones—Stones erected in memory of ladies who became mahā-satis—meaning great parivratas (Maha–Sati=Masti) Examples.

Hero stones and Masti stones got erected by sympathisers, masters, relatives and others.

Conclusion—their importance for the study of the history and culture of Karnāṭaka during those ages in the fields of sociology, religion and politics.

A-13

ART REMAINS FROM THANESAR

Dr. S.P. Shukla, Kurukshetra

The ruins of Thanesar, spreading over an extensive area on the deserted bank of the celebrated river Saraswati, are identified with Sthāṇvīśvara which rose to prominance as the city Capital under the Puspabhūtis.

Following sculptures-broken icons and fragments of architectural members ranging in date from the seventh to the 13th century A. D. have been noticed at different localities in Thanesar. The buff stone sculptures, assignable to *c*. 7th-8th century A.D. depict (1) a small figure of Varāha uplifting the goddess Earth, (2) fragment of a corner showing Nṛsiṁha piercing the stomach of Hiraṇyakaśipu, (3) Umā-maheśvara seated on bull, (4) four-armed seated Gaṇeśa, (5) headless four-armed Vidyādhara, (6) fragment containing a female head, (7) badly defaced but charming damsel figure, (8) fragment with a beautiful creeper design and (9) vertically split upper part of a Capital carved with geometrical pattern and other designs.

The sculptures, which are in sandstone. depict a four-armed Vishṇu, a figure carved on the adjacent side, two Śiva-lingas and broken capital of a pillar may be assigned to c 10th-11th century A.D.

A-14

BRIEF NOTES ON TWENTY EIGHT HŪṆA COINS FROM SANGHOL

G.B. Sharma, Kurukshetra

Sanghol (ancient Sanghapur, Sangh-ul) is located about 14 miles from Rupar. This has been identified with She-to-t'u-lu of the description

of Chinese pilgrim Yuan Chwang. This place was conquered by Hūṇas and they placed a strong garrison at this place. About 28 coins of Tormāṇa, Miharkula and Bhīmasena etc., found on surface at the mound are in my collection. They have been described and illustrated in my paper.

INDIAN LINGUISTICS SECTION

IL-I

VEDICISM IN KĀLIDĀSA

S.R. Sehgal, New Delhi

The author has sought to prove how Vedic idioms have influenced the language of Kālidāsa—the poet claureate of Gupta age. He has boldly used some of the archaic vedic uses like पातयाम्—आस (Raghu 9.61), प्रभ्रंशयाम् चकार (R. 13, 36), संयोजयाम्···आस (R. 18, 86) which are treated by Mallinātha and others as un-paṇinian and further commented upon by Pt. Mahavir Prasad Dvivedi—the father of Modern Hindi prose as निरङ्कुशता. In fact this was the Vedic influence on the language of the poet.

IL-2

THE ASSEVERATIVE PARTICLE '-KA' IN INDO-ARYAN

Dr. K. B. Tripathi, Cuttack

The particle '*-Ka*' is used as a pleonastic verbal affix in many neo-Indo-Aryan Languages such as Assamese, Oriya, Bengali, Bhojpuri, Maghi and Maithili. It appears to be used also in Singhalese. Verb-forms suffixed with the particle '*Ka*' are cited from the above mentioned Magadhan languages. After pointing out the use of the pleonastic particle '*-Ka*' in Sanskrit and referring to its use in Pali and citing the use of the particle '*Kam*' meaning 'well indeed' in the Vedic literature, it is concluded that the particle '*-Ka*' in neo - Indo-Aryan may be traceable to this Vedic indeclinable '*Kam*'.

IL-3

AN ADDITIONAL LIST OF TELUGU WORDS IN DESĪ NĀMAMĀLĀ

Tirumala Rama Chandra, Hyderabad

The following is the list of words found in the *Desī Nāmamālā* which are of Dravidian origin. This is an addition to the words traced by Sri Paravastu Venkata Rāmānuja Swāmy.

1.	AṆṆI=(a)	DĒVARABHĀRYĀ	The wife of the husband's younger brother.
	(b)	PATI BHAGINĪ	Sister of the husband.
	(c)	PITRSHVASĀ	Sister of the father.

It is found in Tamil now.

2. UḌU=TRṆAPARIVĀRAṆAM, TRṆĀCHCHADANAM. A Hut.
   In Telugu it is "VEEDU", from a Dravidian root "UḌU" also we can drive this.
3. ŪSANAM=P,NAM. Fat. It is from the Telugu root "ŪSULUKONU".
4. ŌĀVALŌ=BALĀTAPAH. It can be traced back to the Tamil "VEYYAL" through inference.
5. ŌLAIṆĪ=DAYITHIBHUTHA. Dear. It is from Telugu "VALACHU".
6. ŌLUNKI=CHCHANNARAMAṆAM. Hide and Seek. Taken from Tamil "OḶINDU KOḶ.
7. ŌSIŌ=ABALAH Weak. From "ŌSILŌDU" a Telugu word.
8. KILINJAM. KILINJAM, KILINCHIAM, KILINJIAM= LAGHUDARU. From Telugu, Tamil and Kannada words Keeḷ, Kela, Krṅvchu, and Kreen.
9. KUNDAO=KRSAH. Lean From Telugu word "KUNDU".
10. CHAṬṬU=DARUHASTAH-A wooden ladle. It is from the Telugu word CHATTU, CHATUVAM the Kannada equivalent being "CHATUKI".
11. CHĀRŌ=PRIYALUVRKSHAH. Sara nut tree. This is a Telugu word CHARA or SARA.
12. CHUḌULI=ULKA CHUDU means "to burn" in Dravidian languages.
13. JAMBUO=VETASAH. A kind of grass. In Kannada it is still called JAMBU grass.
14. TAṆṆAYAM=ARDRAM. TAMPU and TANUPU in Telugu and TAṆṆANA and TANUPU in Kannada may be the roots for this.
15. TIṆISAM=MADHUPAṬALAM. Bee-hive. TĒN-TENE-JĒN-JUNNU are the Dravidian words.
16. PAḌUJUAĪ=YUVATIH. Young lady. It is a mixture of Telugu PAḌUCHU and Sanskrit YUVATIH.
17. PILLIRĪ=GANDUSANTAKAM TRṆAM. A Kind of grass. It might have been from PULU, PULLU, and PURI of Telugu and Tamil origin.
18. PALAM, PALASAM=SVĒDAH. From Polusu in Telugu.

19. PENḌAŌ=SHANḌAH-Eunuch. From PEḌI and PENḌI of Telugu.
20. PANO=SVAPACHAH. "PANASI" is the form in Telugu.
21 PHALAHI=KARPASAVRKSHAH. Cotton-cotton tree. PHALAHI, VALAHI, VALANI. It could be from "PRATTI" in Telugu.
22. BŌDARAM=PRUTHU. Stout. It is from BŌDA, BODDU, and BODU of Telugu.
23. BHUNḌĪRO=SUKARAH. A Pig. from "PANDI" in Telugu and Panṇi in Tamil.
24. HALLĪSO=RASAKAH, Telugu and Kannada have the term ALLI meaning zero and a circle.
25. HUḌḌĀ=PANAH. Stake. This must have been a corrupt form of Telugu term "OḌḌU".
26. HERAMBŌ=MAHISHAH. Buffalo. Kittel says in his Kannada dictionary that this is from ERUMAI-Tamil, EMME-Kannada, and ENUMU-Telugu.
27. HŌRAṆAM=VASTRAM. This must have been from "PORUVAI" (Tamil).

IL-4

LINGUISTIC APPROACH TO THE SUN, THE SUPREME GOD

Prof. Bhagaban Maral, Gauhati

From the earliest stage of the human civilization, the religion is naturalism pure and simple. The visible but powerful sun, deemed to be the object of wonder and fear, was worshipped as God. It is very clearly seen that the non-Aryan terms specially of the Dravidians, designating the notion of fire and light, have gradually transferred to the notion of the sun and then to the Divine God. South Dravidian Tamil *Neruppa*-fire, *nira*-brilliant,

nāl-day, early dawn, forenoon; nēram-season, time, but Tamil nāyiṟu means the sun; Ma. Nēram-the sun, day, season, Koḍagu nera-the sun, time. Arabic nār-five, nour-light. Again Nārāyaṇa, probably an Aryanised word which is prevailing among the Hindus, designates the supreme God or the God identical with Brahmā and Viṣṇu.

The words denoting the supreme God in different lands of the people of the Great Mediterranean race, are almost identical with the words expressing the notion of the sun in the Deccan,

Hebrew ill-al-the moon, eli-the God; Arabian bil-al-the newmoon, it-God; Somali ila-the Lord; Bantu and Belgium Congo, ilu-the Heaven; Sumer, ila-to make offerings; 'el-light; Phoenician el-the Lord, God; Arabian Allah from al-il-ha means the only God. But in Tamil el-means the sun, veḷḷi-star, planet; Venus,' Friday Ane. Ta. oḷi-light; Malayalam veḷi, veḷivu-light, clearness, central dravidian Kui vēla-the sun. Koṇḍa, vēṛa-sun. So we can undoubtedly infer that the Great Mediterranean race once worshipped the sun or the Moon as the supreme God. Likewise, the sun worship is prevalent in the Indo-Iranian race. Avestan Mitthra the Vedic gods like Mitra, Sūryya, Uṣa Savitā, Aśvina, Svar and Rudra are all none other than the sun.

The redness is the symbol of the sun and the meaning of the epithet (Bilohita) is transferred to the sun from which red colour emits.

The view that Śiva is none other than the sun, is convincing when we go through the collections of invocations i.e. Śiva stotras found in the island of Bali in Indonesia, we notice Śiva as Grahaśvara, the master of the planets, i e., the sun.

The another of the triad, Viśṇu as mentioned in the Vedic literature as one of the solar gods, is probably of the non-Aryan origin

Tamil ve-the sun, Kui, pēnu-divinity Gondi, pen-divinity, Ka. bān-sky, bisi, bisu, bisupu-heat, Tod Piṣ-the sun. Adding the formative affix-nu we may have piṣṇu or viṣṇu which is regarded none other than the great sun.

Brahmā, the prominent one of the Hindu triad, may be compared with the etymological parallels.

Koṇḍ, vēṛa the sun, Ma, vēnal-heat, summer: Ma, vempal, vemma-heat veyil-heat of the sun; Ta. vemmai-heat, glow vēntaṉ-king Indra, sun, moon. Vempal-tropical heat, vey (y)il-heat of the sun. Abiss, berhane-light, sumarbar-light, sun. Hebrew bārāk-the sun, the lightning.

The above mentioned etymological parallels, if we study carefully, lead us to conclude that the sun is the supreme God ever worshipped either by the Aryans or by the Non-Aryans in different names according to the different aspects of the sun.

IL-5

THE UṆĀDI-SŪTRAS AND ŚĀKAṬĀYANA

Mrityunjay Acharya, Burdwan (B.W.)

There is long-standing controversy regarding the authorship of Uṇādi-sūtras. Opinions vary widely. Some says that Pāṇini himself

is the first formulator of the Uṇādi-sūtras, Others give this credit to Kātyāyana. Generally, however, Śākaṭāyana the pre-Pāṇinian Ācārya is believed to be the earliest author of the Unādi-sūtras, Pāiṇini himself seems to have admitted this in his Sūtras nos. III/3/1-3. Authorities like Vyāghrabhūti (a direct disciple of Pāṇini according to some), Śvetavanavāsin (the renowned commentator of the Pañca-pādī) and Nārāyaṇa-bhaṭṭa (the author of Prakriyā-sarvasva, also subscribe to this view.

There is also reason to believe that Śākatyana is not the earliest author of the Uṇādi-sūtras. Moreover, Ṛk-tantra another work ascribed to Śākaṭāyana uses some technical terms which are not found to be used in the Uṇādi-sūtras available in the Siddhānta-kaumudī, Pañca-pādī and Daśapādī. Further, in the different versions of the Uṇādi section generally ascribed to Śākaṭāyana, there are evidences of unnecessary bifurcation of Sūtras, repetitions of *Pratyayas* and want of any rigid principale in the arrangement of Sūtras. All these cannot be expected from the celebrated Ācārya Śākaṭāyana honoured by Pāṇini himself.

This paper attempts to study these problems critically and to suggest that the Uṇādi section as we have it at present, is not entirely the work of Śākaṭāyana, and that it evolved through ages.

IL-6

रक्षणाद्येकोनविंशत्यर्थकः √अव् : अर्थविज्ञानम्

डॉ० भागीरथप्रसाद त्रिपाठी 'वागीश शास्त्री' वाराणसी ।

अस्य धातोरेकोनविंशतिरर्था लभ्यन्ते संस्कृतधातुपाठेषु । ते चेमे--१. रक्षा, २. गतिः ३. कान्तिः=शोभा, ४. प्रीतिः, ५. तृप्तिः ६. ज्ञानम्, ७. प्रवेशः, ८. श्रवणम्, ९. स्वाम्यर्थः १०. याचनम्, ११. क्रिया, १२. इच्छा, १३ दीप्तिः, १४. प्राप्तिः, १५. आलिङ्गनम् १६. हिंसा, १७. आदानम्, १८. भागः, १९. वृद्धिश्चेति । अर्था एते क्षीरस्वमि-मैत्रेय-सायण-जैनेन्द्र-शाकटायन-हेमचन्द्राणां मतेन । चान्द्रव्याकरणे तु 'रक्षणे' इत्येक एवार्थो दृश्यते । एवमेव काशकृत्स्नकातन्त्रव्याकरणयोरपि 'पालने' इत्येक एवार्थः । वोपदेवस्य पाणिनीय-संप्रदायाभिमता एवार्था मताः । तत्र कान्तिः=शोभा, द्युतिः=तेजः, स्वाम्यर्थश्च= स्वामित्वम् इति । निघण्टौ (२/८) णिजन्तः आवयति इत्यत्तिकर्मा अवतिस्तु गतिकर्मा ।

आपोऽमृतमौषधं जीवनं च । अद्भिर्विनाऽरक्षणं मरणं च । तदुक्तमृग्वेदे (१,२३.१९) 'अप्स्वन्तरमृतमप्सु भेषजमपामुत प्रशस्तये । देवा भवत वाजिनः' इति । अप्सु=जलेषु, अन्तः=मध्ये पीयूषं वर्तते । तथा च तैत्तिरीयसंहितायाम् (५.६.२.१—२) अपि 'अमृतं

वा आपः, इत्युदितम् । काशकृत्स्नधातुव्याख्याने (१.२२८ए) √अप् इति, √अप्प् (१.२२८बी) इति च धातु पालनार्थकौ । √अव्व् (१.२२७डी) बन्धने पालने चेति तत्रैव । एवं तावदेतस्य धातोर्मूले प्राणरक्षकः 'अप्' इति शब्दो विज्ञेयः । तत एवान्येऽर्थाः समुन्नीताः । आकाशाद् वायुर्वायोरग्निरग्नेरापोद्भ्यः पृथ्वी' इति श्रुतेरद्भ्यः सकाशाद् अवनिर्जायते । जलस्यानन्तरं सर्वेषां प्राणिनां परिपालिका तावदवनिः । एतावतां भूरीणामर्थानां कल्पना शक्यते कर्तुं कामपि दृश्यमानां संज्ञामाधारीकृत्य । क्रियायाः कर्तृनिष्ठत्वात् तन्मूले कर्तृकर्मादिव्यापारप्रभावो नैसर्गिकः इति सर्वेषामर्थानां मूले जल-वाचकोऽबिति शब्दः, ततश्चावनिः । प्राकृतभाषायां पकारस्य विकासो वकारत्वेन समाश्रूयते । संस्कृतभाषायामपि तादृशी प्रवृत्तिर्नास्ति दुरापा । शुक्लयजुर्वेदे (२४ १) दृश्यते तूपर-शब्दः- 'अश्वस्तूपरो गोमृगस्ते प्राजापत्याः' इति । 'तूपरः=शृङ्गोत्पत्तिकालेऽतीतेऽपि शृङ्गहीनः' इति महीधरभाष्यम् । तूपरशब्दस्य पकारो लौकिकसंस्कृते विकासमापद्यमानो वकारत्वेनोपलभ्यते + 'तूवर' इति ।

वेदेष्वयं धातुः प्राधान्येन दृश्यते रक्षणार्थकः । चान्द्रे व्याकरणेऽपि तथा । अन्येष्वपि धातुपाठेषु रक्षणार्थस्यैव प्रथमं पाठः । रक्षणं पालनं स्वाम्यर्थ इत्यनर्थान्तरम् । व्याख्यातं च सायणेन 'यो रायोऽवनिः' (ऋ० १,४.१०) इत्यत्र 'अवनिः=रक्षकः स्वामी वेति । सर्वेषामेकोनविंशत्यर्थानां मूले रक्षणम् । एतेषु केचन समानार्थकाः । प्रीतितृप्तिशब्दौ तुल्यार्थौ, प्रीञ् तर्पणे, तृप् प्रीणने' इत्याद्युपलम्भात् । गतिः, प्राप्तिः प्रवेशश्चकार्थकाः, कान्तिर्युतिश्च तुल्यार्थौ । यद्यपि व्याख्यातारैः कान्तिः=शोभा, द्युतिस्तेज इति भेदं दर्शयन्ति, तथापि 'शोभा कान्तिद्युतिश्छविः इत्यादौ स्थूलतस्तदभिन्नतैव । नास्ति शोभा तेजोविना, शोभया विना च तेजः । सूर्ये तेजोऽपि शोभा चापीति 'अविः' इति सूर्यवाचकः शब्दः । संपूर्णव्यापारा अस्य धातोर्विवृता अपां पृथिव्याश्च सकाशादितोऽपि भूयिष्ठाः शब्दाः शक्यन्ते विवरीतुम् । वैयाकरणसिद्धान्तकौमुद्यास्तत्त्वबोधिनीटीकायां ज्ञानेन्द्र-सरस्वती "आदानम्=ग्रहणम्' न चात्र दानमेवार्थोऽस्त्विति वाच्चम्, 'भागे वृद्धौ ग्रहे वधे' इत्येवमर्थानां विशिष्य वोपदेवेन गणितत्वात्" इत्यभिधाय धातोरस्य दानार्थं प्रत्यादिशत् । किन्तु ऋग्वेदे (१.१८१.१) लभ्यते दानार्थः—"अवितारा जनानाम्"=दातारौ इति सायणः । महाभाष्यकारात् परवर्तिनो लक्षणैकचक्षष्का वैयाकरणा लक्ष्यानुसन्धान-मन्तरा कल्पनाकोटिमाटीकयन्तो व्यस्मासुँर्वेदादींल्लक्ष्यग्रन्थान् इति जाता गतिस्तेषां वोप-देवपर्यन्तेति ।

IL-7

A CRITIQUE OF THE GRAMMATICAL WORK *DAIVAM* BY *DEVA*

Dr. Satya Pal Narang, Delhi

Daivam is a grammatical work which enlists the similar roots found in the dhātupāṭhas as prevalent and known to him in verses, which he thinks to be an easier method of learning the group of the roots

(Dhātupāṭhas). It is not known from his work as to what was his homeland and as also the time when he flourished. It was only from inferences that the editors of the work Late T. Ganapati Shastri and Sh. Yudhushthir Mimamsak have placed him in about twelfth century A.D.

By comparing various Dhātupāṭhas, first, an attempt is made to bring out his time more accurately, and secondly his home is fixed on the basis of internal evidences. It appears to the present author that Deva follows the tradition of Jain Dhātukāras, and not that of Bengal Dhātukāras as propounded by Yudhishṭhir Mīmāmsaka who holds that he follows Maitreya Rakṣita i.e. Bengal tradition and differs from Deva in both text and meaning substantially. The dissimilarity and deviation from the Bengal tradition shows that he did not belong to Bengal as held by the preceding researches.

IL-8

IMPORTANCE OF MĀHEŚVARA SŪTRAS

Dr. Satya Kam Varma, Delhi

There are two well established systems of Phonetic arrangement before *Pāṇini.* Instead of following the Prātiśākhyan system, he followed the other system and improved it to the possible extent. This system is known as *Māheśvara* one and is contained in 14 sūtras or formulations. It is this system, which generated the most scientific phonetic divisioning, known as *Pratyāhāras.* This system of 'phonetic groupings' or *Pratyāhāras* has contributed much in reducing the size and content of Pāṇini's grammar. It has also given a scientific appearance to the phonetic changes, inter-relating them mutually. Thus the resulting phonetic changes appear to have a scientifically valid reason of occurring in a particular way.

But the importance of these formulations gains importance from some other points of view also. The most prominent are amongst the later is that this phonetic arrangment is capable to solve some mysteries of the phonetics also. In this regard, the most glaring example may be cited of *h,* which has been read twice and has been positioned in just a position to *a* and cerebrals.

IL-9

CONTRIBUTION OF ŚAKAṬĀYANA TO SANSKRIT GRAMMAR

Dr. Satyakam Varma, Delhi

According to this paper, Śākaṭāyana was a greatest amongst the pre-Pāṇinian grammarians. He was equally respectable amongst the

grammarians as well as the etymologists. Though he was one of the prominent founders of the grammar of the colloquial or spoken language, he was equally respected for his works and opinions in the filled of Vedic grammar.

His four theories, along with several scattered opinions, prove the fact that he was a great theoretician of Sanskrit and Vedic grammars. His greatest theories relate to the semantic importance of the Prefixes and the verbal origin of the Nouns. It is the later theory which generated the process of structural grammar, on one hand, and of the 'Uṇādi Sūtras', on the other. To the author of this paper, it appears to be quite logical to attribute the authorship of the 'Uṇādi Sūtras' to Śākaṭāyana.

IL-10

TECHNICAL TERMS OF PĀṆINI

Dr. Satyakam Varma, Delhi

The brevity of Pāṇini's grammar has been generally attributed to his use of different types of technical terms. These terms are not solely his own creations. He borrowed them largely from his predecessors : the grammarians of Prātiśākhyas and those of the spoken language. The different kinds and types of his terms might well be related to different sources.

Still it goes to him credit that he has utilized them in such a scientific body that they have introduced the brevity to a great extent in his system of grammar. He has defined them afresh and has assigned them new roles at several places. He has made them technical and scientific in the reals ense.

This paper tries to analyse these terms, their sources and their broader categories.

IL–11

THE RĀJBANŚĪ DIALECT : A BRIEF STUDY

Satyendranarayan Goswami, Dibrugarh (Assam)

Rājbanśī, which is historically an off-shoot of the Kāmarūpī Avahaṭṭha i.e., eastern Māgadhi Apabhraṁśa, is one of the well-marked dialecs,

spoken in a big tract comprising the districts of Jalpaiguri and Cooch-Behar, a part of Darjeeling district in west Bengal, Rangpur district in Bangla Desh and Goalpara district in Assam are known after the name of the Koch tribe, who once ruled over this tract. Towards the east this dialect has been gradually merged with Assamese language in Goalpara district, while towards north-west it has been merged with north-Bengali dialect and towards south it has been in the process of merging with the Garo language. Linguistically the Rājbanśī dialect is very interesting for its various elements incorporated from Assamese, Bengali and Tibeto-Burman languages.

The present paper is a dialect study. An attempt has been made to give a brief analysis of the dialect for finding out the phonetic and morphological peculiarities of this language with reference to the standard colloquial Pan-magadhan language. It devotes mainly the phonology of the dialect.

IL–12

SANSKRIT INDECLINABLES (*UPASARGAS* AND *NIPĀTAS*) AND THEIR MEANING

Dr. Pratap Bandyopadhyay, Burdwan

Avyaya, *nipāta*, *upasarga*, *gati* and *Karmapravacanīya* are the various names by which indeclinables and their varieties are known in Sanskrit. Of these, *upasarga* and *nipāta* were first treated of in Yāska's Nirukta among works now available. These two were taken by Yāska as mutually exclusive parts of speech Pāṇini included them in the class of words known as *avyaya*. Yāska spoke of various meanigs of *nipātas*. As regards *upasargas*, he referred to two mutually opposite views on the question whether they have any meaning of their own—a controversy which developed in the later period with regard to *nipātas* in general. Pāṇini did not say anything as to whether *nipātas* express or suggest a meaning. Kātyāyana might have accepted some *nipātas* to be meaningful and some to be meaningless. Patañjali, it appears, considered some *nipātas* to be expressive and some to be suggestive only. As regards *upasargas,* he admitted their suggested meaning only. The great *Sphoṭa*-theroist Bhartṛhari treated of these indeclinables absolutely for pragmatic purposes. He spoke of an irregularity regarding the meaning of *nipātas*. According to him, some *nipatas* are suggestive (some are expressive) and some are meaningless. As regards *upasargas,* they are expressive or suggestive or expressive jointly with the root. After Bhartṛhari, grammarians like Bhaṭṭoji, Koṇḍabhaṭṭa and Nāgeśa upheld the theory

of suggestiveness of *nipātas.* Nāgeśa criticized the Naiyāyika's view that *upasargas* are *dyotaka* and other *nipātas* are *vācaka.*

There is an implication of the controversy between the aforesaid *vācakatva* and *dyotakatva* theories. The grammarian's theory of *dyotakatva* conforms to his view on the eternal relation between the word and its meaning. This was not the concern of the Naiyāyika, who, nevertheless, admitted the suggestiveness of *upasargas,* evidently because he found it difficult to separate the meaning of the prefix from that of the root.

That *nipātas* including *upasargas* have not (always) a meaning of their own can be justified by actual uses found in literature. The same principle works in other languages than Sanskrit as well.

IL-13

PRESUPPOSITION OF PĀṆINI

Dr. Kailas Pati Tripathi, Bhagalpur (Bihar)

On the basis of the following sūtras one can easily infer about the meaning of *word* in Pāṇini which is the base of his Philosophy.

(i) 'Jatyākhyāyām Bahuvachanam Anyatarasyām', (1.2 58) If a word denotes the name of a *jāti* or species, it is used in plural optionally. Here the Ācārya has indicated that word denotes *jāti.* (ii) 'Sarupāṇamekśeṣa eka bibhaktau'. (1.2.64) When there are two or morc words of the same form and the same case termination standing together, one is retained and the rest are dropped. Hence we find that a word denotes individual and not the species (iii) 'Swam rupam Śabdasyāsābda-sanjñā'. (1.1.68) The form of a word is meaning in the Paninian system except with regard to a word which is definition. Here we find that meaning of a word is its form. In this way Pāiṇini seems to have expressed his opinion about the meaning of a word as *jāti*, *vyakti* and its *rūpa.* Besides this the śāstric and wordly *paribhāṣās* defined by the Ācāryas like Naglṣa and others should also be taken as presuppositions of Pāṇinian system.

In the wordly system even the artificial part of the body like *upajana* is also called its constituent part, similarly the *āgama* of Sanskrit grammar is the part of the *agamin.* This has been stated by the *paribhāṣā yadāgamāstadguṇī bhutāstad grahaṇena gṛhyante.* Maharṣi Patañjali has taken the eternity of word, meaning and their relation as presupposition of Pāṇini. For the expression "eternal", he had used the

word *siddha* and after a long discussion has concluded that the word *siddha* here is synonym of *Nitya*, and antonym of *kārya*.

Outwardly there appears contradiction between Pāṇini and Patañjali, but it can be removed on the basis of the imagination of *vyavabār-daśā* and paramārthadaśā, That is why Mammaṭa has said even the grammatico-philosophers would have to accept at the time of descending down to the realm of practical reality (*avidyā*), the assumption on the word and the word meaning separately—*Tairapyavidyā pada patitair pada padārthakalpanā kartavyaiva.*

IL-14

DERIVED CONSTRUCTIONS IN PĀṆINI

Dr. J.D. Singh, Kurukshetra

0. Pāṇini's *aṣṭadhyāyī* is a near exahaustive and comprehensive account of the surface phenomenon of Sanskrit language.

However, it is sentence (vākya) that is treated as unit of description for all practical purposes by grammarians. But full implications of its structure and meaning can be adequately investigated and appreciated only if it (sentence) is viewed as forming part of a larger unit i.e. discourse. In a discourse neighbouring sentences interact on one another's formal (and semantic) structures.

1. Constituents of a sentence, accordlng to Pāṇini, fall into *two* categories, namely *subanta* (nominals) and *tinanta* (verbs), called *pada* (words) by him. Other categories such as *avyaya* (indeclinable), *nipāta* (particles), *upasarga* (verbal prefixes), *gati. karmapravacanīya*, *viśeṣaṇa*, *sarvanāma*, etc. are subsumed under nominals. The pivotal position in a sentence belongs to a verbal which determines what other clements (obligatory or optional) will be attracted to it. Occurrence of *one* nominal at least is obligatory. However, a sentence exhibiting simple structure on the surface may in fact be complex construction. Here one of the *padas* may be a transform of a simple sentence. Consider the sentence : *devaḥ suṣupsati* "Deva wants to sleep". The sentence has two padas a nominal, *devaḥ* and a verbal, *suṣupsati.* Here the verbal in fact is a sort of amalgam of verbal forms occurring in sentences (S_1) *deva icchati* with (S_2) *devaḥ svapyāt* as an object in (S_1). This according to Pāṇini (317) is an optional construction. Alternatively it could be expressed as *svapyām aham* (*iti*) *icchati devaḥ* "Deva desires let me sleep."

2. Besides these complex forms listed above Pāṇini recognizes that such pairs of simple sentences as illustrated below are retated structurally. This is stated by him in terms underlying constituents of these sentences.

(a)	(i)	devaḥ odanam pacati	"Dev cooks rice."
	(ii)	devena odanaḥ pacyate	"Rice is cooked by Dev"
(b)	(i)	devaḥ patram likhati	"Dev writes a letter."
	(ii)	pitā devena patram lekhayati	"Father causes Dev to write a letter."

3. Likewise he has explored the structure of complex sentences where one sentence may be embeded into another or conjoined with it. For instance the the structure of *devadattaḥ bhuktvā svapitt* "having eaten Devadatta sleeps" is explained thus that when Devadatta is the subject of both "eat" and "sleep," the verbal stem denoting prior action, "eat" here, takes the sufix *tvā* the shared elements being dropped (3421). Take another example which is more intriguing. *pitā putreṇa saha vanam yāti* "Father goes to the forest along with his son." may be called an "associative conjunction" sentence. Here both *pita* and *putra* are the subject (kartā) of the action denoted by *yā*. The semantic feature that differentiates the two agents is that one i.e. *pitā* is primary, "topic" or "focus" while *putra* is secondary. It is in accordance with the speaker's intention (vivakṣā) Under these constraints the sentence *putro vanam yāti* is transformed into the phrase *putrena saha* (2319). Otherwise any of the optional "conjunction" transformation is available, namely, *pitā ca putraś ca vanam yātaḥ* or *pitāputrau vanam yātah* father *and* son go the forest."

4. We propose to discuss in detail such constructions presented in Pāṇini and work out basic theoretical assumption he has in the back of his mind in explicating these surface structures the way does. We shall also examine theoretical implications of these for a general theory of linguistics.

IL-15

DATE OF HARDATTA : THE AUTHOR OF THE PADAMAÑJARĪ

Dr. D.K. Kharwandikar, Ahmednagar (Maharastra)

Haradatta (HD) author of the Padamañji (PM), certainly lived before Sāyaṇa who refers to him and his PM in his Dhātuvṛti—Sāyaṇa is believed to have lived in the 14th century.

Cāṇḍūpaṇḍita has made reference to PM on Pāṇini's sūtra (P.) 2.3.1. in his commentary on the Naiṣadhīyacarita (11. 117). This commentator, as he himself writes, wrote his commentary in the Saṁvat 1353 (=1297 A.D.). This pushes back HD before the 13th century.

Dharmakīrti in his Rūpāvatāra refers to PM under P. 1.2.1 Nilkanta Sastri has fixed the date of Rūpāvatāra as 11th century. Dharmakīrti is quoted by Śaraṇadeva in his Durghaṭavṛtti composed in the Śaka 1095 (=1172 A.D.). This will place HD somewhere in the latter half of the 11th century.

HD can be shown to have made some references though not directly to Kaiyaṭa's Pradīpa. Under p.2.4.84, 3.2.115, 3.4.2 and 5.2.29 HD refutes the views which are definitely held by Kaiyaṭa. Besides adopting a number of excerpts from the Pradīpa, HD has also versified the prose portions of Kaiyaṭa under p. 7-168, 7.2.23, 7.4 47 and 8/1/69. Kaiyaṭa is believed to have lived in the middle of the 11th century. Thus HD may be safely placed in the latter half of the 11th century.

IL-16

SOME SECONDARY ROOTS IN SANSKRIT

P. Sriramamurti, Waltair (A.P.)

Language is generally creative in its early stages. As it develops a definite system, it does not further invent new roots and suffiixes of a primary charact^r. When new ideas come the things or the actions are expressed by old forms differentiating them either by affixes or by reduplication etc. processes known in morphology. A few roots of Sanskrit are examined here in this light. Their morphological and semantic features are noticed.

IL-17

DIVERSE TENDENCIES OF ASPIRATION IN STANDARD HINDI AND CENTRAL PAHARI

Dr. D.D. Sharma, Chandigarh

The purpose of this paper is to present a detailed analysis of diverse tendencies of aspiration, noticeable in standard Hindi and Kumauni, a member language of Centro-eastern Pahari group, with regard to its distribution and behaviour in various positions. Copious examples of corresponding vocables from standard Hindi and Kumauni have been presented to illustrate their respective tendencies to maintain, transfer or

elide the aspirational element of a plosive consonant or the fricative/h/ in various environments.

The underlying phonological basis of Kumauni is different from that of Hindi, showing a significant difference with it and close affinity with other Pahari languages. Kumauni's preference for aspiration in certain positions and aversion to it in others may be considered a pointer to its independent Phonological system which is hardly met with in Standard Hindi.

IL-18

व्याकरणशास्त्रं लोकव्यवहारश्च

जानकीप्रसाद द्विवेदः, वाराणसी

"शब्दानुशासनं नाम शास्त्रमधिकृतं वेदितव्यम्" इति भाष्यवचनेन शब्दानुशासनस्य कृते कृतः शास्त्रव्यवहारः व्याकरणमपि शास्त्रमिति ज्ञापयति। व्याकरणस्य शास्त्रत्वे वैयाकरणाः शास्त्रज्ञा भवन्तीत्युच्यते। ते शास्त्रज्ञा वैयाकरणाः शिष्टपदवाच्याः, अतः शब्दार्थविषये ते प्रामाणिकाः।

धर्म-अर्थ-काम-मोक्षाख्यपुरुषार्थसिद्धयर्थं तत्त्वार्थविगमोऽपेक्ष्यते, तदवगमे च शब्दार्थ-ज्ञानं कारणम्, शब्दार्थज्ञानाय च व्याकरणज्ञानमलमिति व्याकरणज्ञानमावश्यकं भवति।

लोकशब्देन वृद्धव्यवहारपरम्परा, महाकवयः, महाकवीनां प्रयोगः, व्याकरणशास्त्रम्, व्याकरणशास्त्रकाराः, वैयाकरणाः शिष्टाश्चोच्यन्ते। लोक्यन्ते विलोक्यन्ते विचार्यन्ते शब्दापशब्दा अनेनेति लोकं व्याकरणादिकम्।

लौकिकी विवक्षा तस्याः प्रामाण्यं च

यया बहूनां बोधो भवति सा लौकिकी विवक्षा, तद्भिन्ना प्रायोक्त्री विवक्षा। लौकिकी विवक्षा कुलवधूरिव न साधुशब्दप्रयोगमर्यादामतिक्रम्य प्रवर्तते। लोके-प्लक्षार्था-भिधानाय प्लक्षशब्दः प्रयुज्यते तत्र शक्तत्वात्, न्यग्रोधार्थाभिधानाय च न्यग्रोधशब्दः। व्याकरणमपि लोकव्यवहारमनुसरति, तन्न्यग्रोधार्थाभिधाने न प्लक्षशब्दस्य साधुत्वं बोधयितुं शक्नोति। साधुत्वेऽसाधुत्वे च लौकिकी विवक्षा कारणं मन्यते।

विवक्षावशादेव एको वृक्षशब्दः कर्तृ-कर्मादिकारकरूपाणि प्राप्नोति। एवं द्युतधातो-रर्थः निःसृत्य द्योतनमिति यदा विवक्ष्यते तदा बलाहकस्यावधित्वादपादानत्वं जायते-बलाहकाद् विद्योतते विद्युत्। स्थित्वा द्योतनमित्यर्थे विवक्षिते बलाहकस्याधाररूपत्वाद-धिकरणकारकं प्रवर्तते-बलाहके विद्योतते विद्युत्। विद्युता बलाहकस्याभेदविवक्षायां बलाहको विद्योतते इति लोके प्रयुज्यते (द्र०म० भा० प्र० १.४.२३, न्या० भा० २.१.६)।

प्रयोगमूलत्वाद् व्याकरणशास्त्रेणार्थविशेषबोधकानां तेषामेव शब्दानां साधुत्वमन्वाख्यायते, ये तत्तदर्थेषु लोके प्रयुक्ताः । शास्त्रे क्वचिद् योऽर्थो न दर्शितः सोऽपि लोकप्रयोगादेवावसीयते । अप्रयुक्तानां शब्दानां साधुत्वान्वाख्यानं सूत्रैः कथमपि कर्तुं न शक्यते, अप्रयुक्तानां लक्षणस्याविषयत्वात् । उक्तं च "यथालक्षणमप्रयुक्ते" —(म०भा० २.४.३४) इति ।

लोकशास्त्रयोर्भेदः साम्यं च :

"सिध्यत्येवमपाणिनीयं तु भवति,...न च यथा लोके तथा व्याकरणे (म०भा० १.१.१) । अन्य इति शास्त्रापेक्षया लोको व्यपदिश्यते" (का०वृ० १.२.५६) इत्यादिवचनैर्लौकतः शास्त्रस्य कश्चिद् भेदः परिलक्ष्यते, परं न हीदं लोकाद् भिद्यते । यदीदं लोकाद् भिद्येत ततो यत्नार्हं स्यात् (म०भा० १.१.१), लोकशब्देनात्र शास्त्रम् । क्वचित्तु शास्त्रे इत्यैव पाठः (म०भा०प्र०उ० ६.३.१०) इत्यादिवचनैर्लोक-शास्त्रयोः साम्यमस्तीत्यवगम्यते ।

IL-19

MEDHĀTITHI AS AN ETYMOLOGIST

Dr. S.G. Moghe, Bombay

The present paper attempts to examine the utility of the commentary of Medhātithi on the Manu-Smṛti for the development of the science of etymology, in comparison with the etymologies of the words available to us in the Nirukta of Yāska, the Rāmāyaṇa and the other commentaries on the Manu-Smṛti. On a closer study of the commentary of Medhātithi on the Manu-Smṛti, it is observed that some times Medhātithi gives the etymological explanation of the words not found in the Nirukta. At times, some of his etymological explanations are based on sacrificial background and mythological allusions. Some of his etymological derivations, however, appear to be purely factual and can be compared with the lines from the Bhagvad-Gītā. Sometimes, however, it is noticed that some of the etymological explanations of Medhātithi really partake of originality. Like Yāska, he also gives alternative derivations of the words in the text of the Manu-Smṛti. It is further evident that Medhātithi is also quite conscious of a change in the word due to the grammatical Sūtras of Pāṇini. Some of the etymological derivations as offered by Medhātithi come very close to the one already offered by Vālmīki in the Rāmāyaṇa. Sometimes, however, Kullūka gives the etymological explanation of some words quite differently as compared with the explanation of Medhātithi. Govindarāja also offers a slightly different explanation of some word as compared with the explanation af Medhātithi. One also will have to admit that on a closer

comparison of these etymologies offered by Medhātithi with the later commentators that Medhātithi has also ignored the social environment responsible for the change in the meaning of the word. So the contribution of the authors of Dharmaśāstra to the science of etymology, though meagre, is to be appreciated by the careful workers and students of this sciene of etymology.

IL-20

ON THE ORIGIN OF GERMANIC WEAK PRETERITE (A FRESH APPROACH)

Dr. Satya Swarup Misra, Varanasi

An IE root ending in along vowel had originally identical form in first and third person singular in perfect, which was identical with the perfect base, e.g. IE$\sqrt{}$dhē had a perfect base dhedhē and in first person singular dhedhē+a=dhedhē and in third person singular dhedhē+e= dhedhē. The historical languages have freely innovated to avoid such an anbiguous situation, as a result of which Skt has developed the -au perfects and Gk has developed the -k- perfects. Although these important languages like Skt and Gk show innovations it is sure that original IE had forms like dhedhē, inspite of the ripe situation for ambiguity due to identity of verb stem, first person singular and third person singular forms.

IL-21

THE TREATMENT OF COMPOUNDS IN BHOJA'S ŚṚṄGĀRAPRAKĀŚA

Dr. S. Venkitasubramonia Iyer, Trivandrum

Bhoja has made significant contribution to grammatical thought and exposition in the early chapters of his *Śṛṅgāraprakāśa.* His treatment of *Samāsa* is examined here.

Definition of *Samāsa. Sāmarthya* as the condition for Samāsa. The relation of the principal and the subordinate-its two forms, the expressed and the implied. The sixfold classification—*Sup+Sup, Tiṅ+Tiṅ, Sup+Tiṅ, Sup+Dhātu, Sup+Nāman, Nāman+Nāman.* Their examples, explanation and authority. Discussion on the number of member in a compound. Rationale of the classification into *Bahuvrīhi, Tatpuruṣa* etc. The analysis of complex compounds. Samāsa as *Prātipadika.* A threefold classification of Samāsa-*Prākṛta*, *Vaikṛta* and *Śeṣa.* Four

types of Prākṛta—*Avyayībhāva*, *Tatpuruṣa*, *Bahuvrīhi* and *Dvandva* with three varieties for each. Four types of Vaikṛta-*Prādhānyaviparīta*, *Sāmarthyaviparīta*, *Vākyadhikārārtha* and *Arthāntaragāmi* with three varieties for each. Four varieties of Śeṣa-*Sūtraśeṣa*, *Asūtraśeṣa*, *Jñāpakaśeṣa* and *Ekaśeṣa*, with three varieties for each and subvarieties for the last. A detailed discussion on the nature of *Dvandva*. The import of *Ekārthībhāva*.

The examination reveals Bhoja's commendable originality, his critical insight, clear exposition, cogent reasoning and predeliction for meticulous classification.

IL-22

AN ENQUIRY INTO PĀṆINI'S PLACEMENT OF THE TĀCCHĪLIKA SUFFIXES WITHIN THE PRESENT SUFFIXES SECTION

Alekha Chandra Sarangi, Poona

Having discussed, at the beginning of the Kṛt Section, the Kṛtya Suffixes, Pāṇini goes on the Tṛjādi sub-group of Suffixes. Therein, he first takes up the Non-temporal Suffixes, and then the Temporal Suffixes for discussion. As a part of the Temporal Sub-division, he puts the group of the specific suffixes denoting habit, nature and skill (Sūtras 3.2.134-178) within the Sub-section of Present-denoting Suffixes (Sūtras 3.2.123-188, 3.3.1). Now, consideration of habit etc. as restricted to the present, as Pāṇini has done, appears strange. Thought is, therefore, given as to what made Pāṇini feel like doing that. Enquiry is made into the meaning which the word *Śīla* denoted to Pāṇini. Next are discussed forms actually derived by Pāṇini with the application of these suffixes. The results arrived at are presented at the end of the enquiry.

IL-23

'VIPARYAYA' APROPOS OF YĀSKA

Dr. Mrs. Saroja Bhate, Poona

In the Nirukta we meet with three different terms denoting *saṁdhi : vikāra*, *vyāpatti* and *viparyaya*. Of them the term *viparyaya* is found in four different forms: *ādiviparyaya*, *ādvantaviparyaya*, *aviparyaya* and *viparīta*. All these terms except the first one refer to the feature of metathesis. The term *ādiviparvaya* is taken by Dr. Mehendale

in the sense of 'substitution by an alternating phoneme' as against *vyāpatti* : 'substitution by a non alternating phoneme'.

The perusal of the occurrences of the term *viparyaya* in ancient and later works does not warrant the use of *viparyaya* in the sense of any specific kind of *saṁdhi*. That Yāska meant by the term *viparyaya* a definite kind of *saṁdhi* can not be ascertained even with the help of the commentaries Furthermore, Skanda Maheśwara gives a different reading in place of *ādiviparyaya*, viz. *ādivyāpatti*, thus nullifying the whole issue. The reading is more acceptable in the absence of any reference to *viparyaya* showing its difference from *vyāpatti*.

IL-24

A HISTORICAL NOTE ON THE ORIGIN OF THE FORMATIVE AFFIX -ĀITA AND THE POST-POSITION -ĀṚA IN ORIYA

Dr. (Mrs.) Haripriya Misra, Varanasi

The formative affix -āita—The formative affix -āita plays an eminent role in the formation of some agent nouns in Oriya. This affix is really a homo-morph since it is traceable to three different sources.

-āita (1)—This is available in the following Oriya words e.g. ḍakāita 'robber', gantāita 'store-keeper', sebāita 'temple-priest', khaṇḍāita 'name of a caste, originally 'sword-man' ep Beng-āit (as in khaṇḍāit) and Hindi-ait (as in ḍhālait 'armoured soldier').

It is preferable to derive this affix<OIA-ā-vṛtta>-ā-itta>-ā-ita, cp OIA Vṛtti, Vṛtta etc. meaning livelihood. Vṛtta is found in Skt. Harivaṁśa meaning livelihood.

-āita (2)—This formative affix is attested in the Oriya words given below and its origin is different from the former -āita e.g. paṭāita 'seniormost younger brother of the 'king', ṭikāita 'younger brother of paṭāita' etc. This -āita may be derived from paṭṭapāṭra and ṭikāpātra respectively.

The post-position -āṛa—āṛa is found as a post position in Oriya e.g. gharaāṛe 'towards home-side', mandiraāṛe 'towards temple-side', -āṛe = -āṛa + -e (locative ending). This post-positive -āṛa may be historically derived from two different sources. (1) āṛa may be derived <OIA ārdra (an elliptical use for ārdra bhūmi), (2) āṛa may also be derived from OIA -taṭa 'bank' (and later on the meaning changed to direction).

IL-25

न्यास की सहायता से काशिका का पाठसंशोधन

वैद्य भीमसेन शास्त्री, दिल्ली-६

(१) काशिका में 'बहुव्रीहौ प्रकृत्या पूर्वपदम्' (6.2.1) सूत्र पर यह पाठ मुद्रित है—

"यूपशब्द आद्युदात्तः। 'कुसुयुभ्यश्च' इति पप्रत्ययान्तः। तत्र च दीर्घ इति नित् इति च वर्तते। तेनाद्युदात्तः।"

यहाँ पर उद्धृत 'कुसुयुभ्यश्च' सूत्र दशपादी उणादिवृत्ति का है। परन्तु इसमें कहीं से 'नित्' का अनुवर्त्तन नहीं होता। इससे प्रतीत होता है कि यहां का पाठ भ्रष्ट है। पर न्यास के अवलोकन से यह सिद्ध हो जाता है यहाँ का शुद्ध पाठ 'कुयुभ्याञ्च' है। यह पाठ पञ्चपादी उणादिवृत्ति का है और इसमें पूर्वतः 'नित्' का अनुवर्त्तन भी सुगम है। यहाँ के पाठशोधन में पञ्चपादी उणादि के व्याख्याता उज्ज्वलदत्त का भी साक्ष्य विद्यमान है।

(२) 'सन्वल्लघुनि चङ्परेऽनग्लोपे (7.4.93) सूत्र पर काशिका में यह पाठ मुद्रित है—

"सर्वत्रैव लघोरानन्तर्यम् अभ्यासेन नास्तीति व्यवधानेऽपि वचनप्रामाण्याद् भवितव्यम्।"

यह पङ्क्ति बुद्धिगम्य नहीं है। पर न्यास को देखने से इसका शुद्ध पाठ इस प्रकार सामने आ जाता है—

"सर्वत्रैव लघोरानन्तर्यम् अभ्यासे नास्तीति व्यवधानेऽपि वचनप्रामाण्याद् भवितव्यम्।"

अब यह पाठ बुद्धिगम्य तथा सुसंगत हो जाता है।

(३) 'णौ चङ्युपधाया ह्रस्वः, (7.4.1) सूत्र पर काशिका में यह पाठ पाया जाता है—

"इह तु मा भवान् आटिटत् इति नित्यत्वाद् द्वितीयस्य द्विर्वचनं प्राप्नोति, तथा सति ह्रस्वभाविनोऽङ्गस्याकारस्योपधात्वं विहितम् इति ह्रस्वो न स्यात्"।

यत्न करने पर भी इस पाठ की संगति नहीं लगाई जा सकती। परन्तु न्यास के व्याख्यान से स्पष्ट हो जाता है कि यहाँ किसी अल्पज्ञ लेखक ने 'विहतम्' के स्थान पर 'विहितम्' कर दिया, तभी से यह अशुद्ध पाठ चल पड़ा।

(४) 'दधस्तथोश्च' (8.2.38) सूत्र पर काशिका में यह पाठ मुद्रित हुआ है —

"दध इति दधातिः कृतद्विर्वचनो निर्दिश्यते। तस्य झलन्तस्य बशः स्थाने भष् आदेशो भवति तकारथकारयोः परतः·········!"

यहाँ पर यह समझ में नहीं आता कि काशिकाकार ने यहाँ 'झलन्तस्य' पद का अनुवर्त्तन कहाँ से किया है? पर न्यास को देखने से यह तत्क्षण निर्णीत हो जाता है

कि यहाँ 'झलन्तस्य' के स्थान पर 'झषन्तस्य' ही शुद्ध पाठ है। इस की अनुवृत्ति पिछले 'एकाचो बशो भष् झषन्तस्य० सूत्र से आ रही है।

यह और भी खेद का विषय है कि उपर्युक्त सब अशुद्धियां उस्मानियासंस्करण में भी यथापूर्व विद्यमान हैं।

IL–26

व्याकरण—व्युत्पत्ति एवं उत्पत्ति (एक समीक्षा)

कु० किरणलता क्षत्री, कानपुर

'व्याकरण' पद की व्युत्पत्ति 'व्याक्रियन्ते धातुप्रत्ययादि प्रविभागेण व्युत्पाद्यन्ते शब्दा अनेनेति व्याकरणम्।, इस प्रकार की गई है। 'व्याकरण' का मूल अर्थ में प्रयोग वेद के मन्त्र तथा ब्राह्मण ग्रन्थ के वचनों में किया गया है। 'सर्वज्ञानमयो हि सः' के अनुसार सम्पूर्ण ज्ञान का स्रोत होने के कारण व्याकरण शास्त्र का भी प्रथम उद्भव स्थान 'वेद' ही है। व्याकरण शास्त्र का भी मूल रूप ऋग्वेद के 'यस्य ते सप्तसिन्धवः' मन्त्र में ही दृष्टिगत होता है। वेद के मन्त्रों के पदों को व्युत्पत्तियां भी इसका पोषण करती हैं यथा 'ये सहांसि सहसा सहन्ते' में 'सह्', धातु के विभिन्न प्रत्ययों के संयोग से तीन रूप सहांसि, सहसा तथा सहन्ते निष्पन्न हुए हैं। प्राप्य वैदिक पद पाठों की रचना से पूर्व ही व्याकरण अपनी पूर्णता प्राप्त कर चुका था। धातु प्रत्यय (पत्ऽवत्। ऋ० पद पाठ) धातु उपसर्ग (आऽयेजे। ऋ० पद पाठ) तथा समासयुक्त पूर्वोत्तरपदों (क्षयत्ऽवीराय। ऋ० पद पाठ) का विभाग पूर्ण रूपेण निर्धारित हो चुका था। वाल्मीकीय रामायण तथा महाभाष्यकार पतञ्जलि के महाभाष्य में तथा महाभारतादि ग्रन्थों में प्राप्य सामग्री से व्याकरण का प्राचीन काल में ही प्रचलित हो चुकना द्योतित होता है। षडङ्ग पद से भी छः वेदांगों में से व्याकरण का निर्देश ब्राह्मण ग्रन्थ, रामायण आदि से निर्दिष्ट होता है। अस्तु। व्याकरण की उत्पत्ति अपने व्युत्पत्ति प्राप्त अर्थ में प्राचीन काल में ही (वैदिक काल में ही) हो चुकी थी।

IL-27

PĀṆINI'S RULES 1.4.49- 1.4.51

Prof. Dr. S.D. Joshi, Poona

The paper attempts to furnish the new interpretation of P 1.4.49 and P.1.4.51.

P.1.4.49. means the object which is positively (*tama*) reached through the action of the agent (i.e. the direct object) is called *Karman.* The examples are *kataṁ karoti :* 'he makes a mat', *grāmam gacchati* : 'he goes to a village'. P.1.4.50 means that the object which is not (directly) reached through the action of the agent but at the same time which is likewise connected with an action with which the direct object is connected called *karman,* The example is *gāṁ payo dogdhi* : 'he milks milk from the cow'. Here we find that the two items, namely, cow and milk are likewise connected (*tathāyukta*) with the action of milking. The *ipsitatama* item (most directly reached) is the cow and the *anīpsita* item is the milk. This becomes clear from the passive transformation *gām payo dogdhi.* The passive form of the sentence is *gauh duhyate payaḥ* where *go* is the direct object undergoing passivization. Originally the term *pradhāna* object was used to refer to the direct object which is passivised, whereas the term *gauṇa* object was used to refer to the indirect object which is not passivised. But later on the term *pradhāna* object was semantically defined to refer to the positively desired object (i.e. milk in the present case) and the term *gāuṇa* object applies to the remaining object.

Accordingly to the new interpretation suggested above it seems that P.1.4.50. was phrased to take care of the double accusative. In this interpretation the words *ipsitatama* and *anìpsita* are not taken in their conventional meanings, namely, 'positively desired' and 'detested'.

It is tentatively suggested that originally P. 1.4.51. did not belong to the text of the *Aṣṭādhyāyī*. It was added to the text of *Aṣṭādhyāyī* later on to take care of the double accusative, when P.1.4.49. and 1.4.50 were wrongly interpreted. According to the later interpretation P.1.4.49 is meant to take care of the objects which are positively desired, where as P.1.4.50 covers the objects which are detested like snakes, thieves etc. The filed of the double accusative has been assigned to P 1.4.51.

IL-28

CONTRACTION IN PĀLI

Dr. Madhusudhan Maliik, Santiniketan

Contraction of words plays an important part in the formation of many Pali words. It is found associated with all the stages in the development of the Pali language. Contractions occur in all positions initial, medial and final It is noteworthy that certain sound-groups are more liable to contractions. In phonology as well as in morphology contractions enact an equally important role. In the oldest period of

the Pali language both the contracted and the uncontracted forms occur side by side in the language. In Pali as in other Middle Indo-Aryan dialects the changes of 'aya' to 'e' and 'ava' to 'o' are more rumerous and prominent. Other contracted forms like 'ayā' to 'ā' 'āya' to 'ā' 'avā' ot 'ā' etc. ctc. appear in the language.

I have in this paper tried to collect as many contracted forms as possible from the Pali literature aud have endeavoured to bring them under certain principles. Of course, in so doing a number of instances have defied all rules of generalisations Not withstanding I have striven to demonstrate their isolated characters as also the ways through which they have attained their present forms.

IL–29

संस्कृते वर्णोच्चारे ळकारोच्चार:

के रा जोशी, नागपुर

विचारत: प्रतीयते यत् ळकारोच्चारणं नाम डकारोच्चारणस्यैव विशिष्ट: प्रकार:। ऋक्प्रातिशाख्याध्ययनेन दृश्यते यत् ळकारोच्चार: ऋङ्मन्त्रेष्वपि न सार्वत्रिक:। अपितु महर्षि-वेदमित्रानुयायिनामेव तथा प्रवृत्ति:। वेदमित्रानुयायिभिन्ना: ऋग्वेदपाठिनो डकारमेव यथावदुच्चारयन्ति स्म। यजुर्वेदशाखासु काण्वा: ळकारं पठन्ति, माध्यन्दिनास्तु डकारं पठन्ति लकारस्थलेषु। इमे वेदमित्रानुयायिनो नर्मदाया: दक्षिणत: स्थिते भारतभूभागे प्राधान्येन न्यवसन् इति चरणव्यूहाधारेण वक्तुं शक्यते। काण्वा अपि अस्मिन्नेव भागे प्राय: संप्रति वसन्तो दृश्यन्ते। चरणव्यूहोऽप्यत्रानुकूल:। अधुनाप्यस्मिन् प्रदेशे विद्यमानासु सांप्रतिकभाषासु लकारोच्चारणं प्राधान्येन स्थितम्। अथ च लौकिक संस्कृतेऽपि लकारस्थले आन्ध्रादयो ळकारमुच्चारयन्ति। उलयोरभेदं संस्कृतज्ञा मन्यन्ते।

डकारस्थले ळकारोच्चारणमिदं भूवायुजलपरिमाणेन अत्रत्ये समाजे पूर्वत: सिद्धम्। एतस्य विपरीतम् उत्तरभारते ळकारस्थले प्रामुख्येन लकारस्य डकारस्य वा उदाहरणं सर्वत्र लभ्यते। लकारोच्चारणं कुर्वति मराठीभाषिणि समाजे विदर्भस्थो विशेषतश्चन्द्रपुरादि प्रदेशस्थो जानपदवर्गो मराठीभाषी अपि ळकारस्थले डकारमेव प्राधान्येनोच्चारयति। इमे उच्चारणविशेषा ऋ, र, ह-इति वर्णेषु अपि परीक्षितुं शक्या:। उच्चारण विशेषे ईदृश: परिणामो भूजलवायुपरिणामावलम्बी देशविशेषयात्राश्रितो भवितुमर्हतीति प्रातिशाख्यबोधिताभि: प्राच्यपंचाल पदवृत्ति-प्रभृतिसंज्ञाभि:, आधुनिकहिन्दीप्रभृतिषु भाषासु संयोगादीनां पदानामुच्चारणेषु दृश्यमानाभि: लोकप्रवृत्तिभि: अनुमातुं शक्यम्। अत: खलु लकारो वर्ण: न स्वतन्त्र: संस्कृते अपि तु डकारविशेष:। अत: ळकारस्य स्वातन्त्र्येणोल्लेख: सर्वसाधारणे संस्कृत-वर्णसमानायये, सर्वेषां सामान्यसंस्कृतविशेषाणामेव विवरणे तत्परे पाणिनीये च शास्त्रे न दृश्यत इति मतिर्भवति।

IL-30

पाणिनिशब्दकोश-विमर्शः

डॉ० श्री० ल० आठलेकर, पुणे

पाणिनिना के के शब्दाः केन केन अर्थेन कस्मिन् कस्मिन् सूत्रे प्रयुक्ता इति जिज्ञासायां किल कोश एव शरणीकरणीयो भवति इति न केषांचन अविदितम्। तामिमाम् अभ्यासगतां विप्रतिपत्तिं दूरीकर्तुं शार्मण्यदेशाभिजनेन बोथलिंगमहोदयेन बहुतिथात् कालात्पूर्वं प्राकाश्यं नीतः पाणिनिशब्दकोशः। अनेन समाश्रिता व्यवस्था मनागिव दुखबोधा इति सत्यमेव। परं वैदेशिकेन कृतः प्रयत्नः अपि च प्रथम इति प्रेक्ष्य असंशयं प्रशंसार्हः। अत्र सूत्रक्रमाङ्कनिर्देशे केचन प्रमादाः सन्ति, परं शब्दार्थ-विषये पुनः पञ्चषा एव दोषाः स्युः। 'अपदोषतैव विगुणस्य गुणः' इत्येवालम् एतत्कोशविषये।

अत्र द्वितीयः प्रयत्नो भाण्डारकर-प्राच्यविद्या-संशोधनमन्दिरेण कृतः। कोशोऽयमिदानीं नोपलभ्यन्ते। अनेकैः अङ्कैः परिष्कृतः खल्वयम्। परं कोशस्य या जीवातुभूता व्यवस्था साऽत्र परिक्षीणा विद्यते। तेन तद्विषये नाधिकमुच्यते।

तृतीयः प्रयत्नः खलु डॉ० सु० मं० कत्रे-महोदयैः कृतः *'Dictionary of Pāṇini'* इति नाम्ना। एतेषां किल कोशे महता प्रमाणेन व्यवस्था विद्यते। परं क्वचित् पाणिनिनिर्दिष्टानां शब्दानाम् असंग्रहः, अनिर्दिष्टानां च परिगणनम्, क्वचित् अर्थनिर्देशे च महान् विपर्यासः शुद्धिपत्रेऽपि अशुद्धानामेव विधानानां स्थिरीकरणं सूत्रक्रमाङ्कनिर्देशे च आसन्नाष्टशतमिताः प्रमादाः अभ्यासकवर्गस्य न केवलं शिरःशूलं जनयन्ति अपि तु पाणिनीयनये अन्यथा बुद्धिं जनयन्ति।

अत्र शोधपत्रे केषांचन प्रमादानां स्पष्टीकरणं कृतं विद्यते येन अन्येषामपि तज्जातीयकानां प्रमादानां विषये पाणिनीयाः छात्राः जागरूका भवेयुः।

IL-31

SOME VOCABLES OF TH BHĀGAVATA

Dr. Sheo Shankar Prasad, Muzaffarpur (Bihar)

The Bhāgavata is not only important from the religiouos and philosophical point of view but also from the linguistic point of view. Specially it vocables are of much lexical interest. An attempt has been made her to discuss the following vocables :—

1 anusaṃstha, 2 ārupita, 3 uccacāṭa, 4 Kuṇaka, 5 jahu, 6 devara, 7 dārakī, 8 peśa, 9 hṛdayya and 10 kṣveli.

IL-32

ON SOME BHOJAPURĪ WORDS

Dr. Sheo Shankar Prasad. Muzaffarpur (Bihar)

Bihārī which is derivd from Māgadhī, consists of three defined groups-Bhojapuri, Maithili and Māgahi. The first one i.e. Bhojapurī is insluenced by kosalī and is not dificient in tatsama words. In the present article I have tried to trace the development of the following Bhojapurī words :—

1 āna, 2 adahana, 3 ahivāta, 4 Kevarā, 5 jūṭha, 6 jogānā, 7 Nema, 8 poā, 9 vihāna and 10 rāura.

IL-33

A NOTE ON THE PARIBHĀṢĀ *'ŚTIPĀ ŚAPĀNUBANDHENA'*

Miss Pratibha P. Gokhale, Poona

1. For a number of times Pāṇini had to mention roots in the Aṣṭādhyāyī in this or that connection. Sometimes he mentions them with *ik*, sometimes with *śtip.*, sometimes with *śap* and in many other ways. Naturally an inquisitive mind is prone to ask whether there is any special intention of Pāṇini behind such naming or there are just free variations. In this context Bhaṭṭoji Dixit states one *paribhāṣā*; viz.

śtipā śapānubandhena nirdiṣṭaṁ yad gaṇena ca
yatraikājgrahaṇṁa caiva pañcaitāni na yaṅīluki

(Siddhāntakaumudi : 2246)

which means-'Rules, in which the rooots have been mentioned in these five ways. viz. by affixing *śtip* (*ti*), *śap* (*a*), *anubandha*, by taking the whole class (*gaṇa*) and by pronouncing the qualifying word *ekāc* beforehand, cease to have effect in *yaṅluk* (i.e. the operations which they exercise upon the simple roots in *lat*, *lit* etc. do note take place in the Intensive without *ya*)'.

2. In the *yaṅluk* (Intensive) section of the Siddhāntakaumudī we come across a number of verb-forms where according to Bhaṭṭoji this paribhāṣā has to be applied. He opines, unless this *paribhāṣā* is accepted it is not possible to arrive at these forms.

A close scrutiny of these examples shows that the *Paribhāṣā* is not necessary, and that the desired forms can be had even wlthout it. Not

only this, it is further shown in the paper that this *paribhāṣā* definitely creates obstacles in accounting for certain well-established intensive forms.

IL–34

A NOT ON SUMMA DIALECT

Prof. S.K. Bhowmik, Calcutta

Summa dialect is a very old dialect of Central Midnapore, West Bengal, has been serviving since immemorable days and still now it has not lost its characteristics. Grierson mentioned of it but did not give any particular name.

The dialect is very peculiar in character. It is a mixture of Oriya, Hindi and Bengali including a vast vocabulary of aboriginal languages, both of the Kol and Dravid groups. Many Prakrit words are used, specially the tribal words, which have been borrowed from the Kol and Dravidian groups are still in their exact forms-some times broken-through which after a number of changes, many Bengali words have sprang out to carry the same meaning.

IL–35

THE INDO-EUROPEAN

Madhusudan Mishra, Delhi

The IE ə has been has been facing objections from a group of linguists as to its genuine place in the phonology. It is represented by *i* in Indoiranian and generally by *a* elsewhere. It represents the zero grade of the IE short simple vowels (a e o). If *e* is nothing more than a hypothetical central point to explain the various vowels in cognate forms in these languages, its reconstruction does not deserve so much objection. But it is often supposed to be a phoneme of the IE speech, which it never was.

When due to the accent on the following syllable, the original short vowels were lost, there was a gap which was not filled up till the breaking of the linguistic unity. The latter languages, being quite unaware of original state of affairs. generally inserted some short vowel. But it cannot be said that i is the sole representative of ə in indoiranian. Thus Avesta has not only *pitā* but also *ptā* and *patā* for the Vedic *pitár*.

Quite evidently than the proto-Indoiranian form was simply *ptár < IE *pater.

Thus we need not take the Indoiranian *i* to be a representative of the IE which did not exist in the language.

IL–36

BHĀSHYA SIDDHĀNTA KAUMUDĪ OF *BHAGVATBHAKTA*

Mrs. Saroj Gune, Poona

The Bhāsyasiddhanta Kaumudi of Bhagawadbhakta is one of the short treaties on Vedic grammar. It is avaible at present, in the form of a manuscript. There is only one manuscript copy avaiable and there is no mentien of it in the usually used catalogues. There is only one copy, which is procured from a well known family of grammarians at Satara. There is no date of the author, nor any mention of his name directly or indirectly in the work. In the end of this manuscript, there are some lines as follows.

"शके १७७२ साधारणशताब्दे अथिक वैशाखकृष्ण १३ भयोदश्यां समाप्तम् ।
आंब्डेकरोपनाम मयूरात्मज गोबिन्देन लिखितम् ॥"

This shows that, this copy was written approximately by the scribe in 1850 A.D. As the manuscript is well written and the text marked with lines for accents and there are some notes in the margin, it appears that this manuscript was got copied for his own study by some scholar of grammar. It has about 722 Slokas.

The author has named himself as Bhagawatbhakta only. There is howover a statement in the end of this copy,

"भगवद्भक्तस्यकृतिभर्ाष्य सिद्धान्तकौमुदी"

He was possibly at resident of Varanasi. The present manuscript copy was in the manuscript collection of 'Bhaskarshastri Abhyankar' of Satara, who appears to have taught some pupil in about 1850 A.D., with the use of this manuscript.

The copy of the manuscript avaibble at present contains only two chapters, one on vedic grammar (वैदिकी प्रक्रिया) another on vedic accents (स्वरप्रक्रिया) This treaties of the type of a gloss, is based upon the sutras of Pāṇini and Vārttikas there on. The gloss fully follows the *Mahābhāshya of* Patanjali" in the discussions of the various topics of grammar and is written in the style of Siddhanta Kaumudi. The number of the sutras explained in the work is 324, as against 262 in "Siddhanta Kaumudi".

Although as mentioned above, only two chapters are available, the work must have been, originally written complety by the author, dealing with the various parts of grammar as in the Siddhanta Kaumudi or Prakriyā Kaumudi which is proved by various references in the text.

IL–37

THE INDO–GERMANIC FAMILY OF LANGUAGES : MAX MÜELLER Vs. SRI AUROBINDO

Dr. M.K. Sen, Burdwan (W.B.)

This paper attempts to examine the clash between the views on the Indo-Germanic Family of Languages held by Max Müeller on the on hand and by Sri Aurobindo on the other.

While Max Müeller's and William Jones views on the matter are widely known and publicized or accepted, Sri Aurobindo's are compatively obscure. Writing on the language of Indian Scriptures, in *On the Veda,* the Eastern seer stood on logic, mainly with the German scholar. This paper, therefore, is 'informative'; and its author makes no claim on 'originality'.

On the whole, Aurobindo doubts the validity of Max Müeller's conclusions as to the 'family resemblances' among certain languages, if only for reasons of insuffiicient, hence inconclusive, data-collection and data-selection. He cites the cases of a number of so-called Dravidian words which could be, by Max Müeller's tests, traced back to Indo-Germanic origins. According to him, Max Müeller missed those instances and rather rushed to his conclusions.

IL-38

ARABIC "DAR" IN MARATHI USAGE

Dr. G.M. Patil, Bombay

'Dar' is an Arabic suffiix which has been adopted, *adverbatum,* by Marathi language. It is not only used in the borowed words from Arabic, but has been added to words of purely Marathi origin and has its meaning expanded in certain cases. The present paper discusses the situation with illustrations.

IL-39

SORAṆ SOMPEṆ
(The Caskets of Sora Sounds)

Dr. K. Mahapatra, Delhi

The 'tribal' languages of India do not have writing systems of their own. The missionaries made the first attempt to write in many of these languages in the Roman Script. However, in the past half of the present century, there have been efforts to devise separate scripts by atleast separate four tribal groups, namely. Ho, Kurukh, Santal and Sora.

Sora is a Munda language spoken by about 200,000 speakers in Orissa. The missionaries of the Canadian Baptist Mission, Serongo (Ganjam), produced first a written literature in the language in the Roman script. The spread of Christianity created a cultural revolution within the community and in the wake of religious rivalry the Hindu revivalists craved for a script of their own. An educated member of the group, Sri Mangei Gamangoa (1916) succeeded in achieving the script as a divine gift in a trance in the mid-night of 18 June, 1936.

The Sora script has 24 letters representing symbolically the twenty-four gods of the Sora pantheon and the letters are conceived from the initials of their names. The alphabetical order of the letters are as follows :—

Sa	Ta	Ba	Ca	Ḍa	Ga
Ma	ɲa	La	Na	Wa	Pa
Ya	Ra	Ha	Ka	Ja	ña
A	E	I	U	O	ɛ

There is one additional letter called 'mai' which serves as a key-letter in the transcription of sounds foreign to the native speech. The Numerals and various Punctuation Marks also form a part of the later development of the script.

This paper critically examines the script touching on such points as : (1) the socio-cultural background of its origin. (2) analyses of the graphemic system, (3) design of the letter shapes or the 'characters', (4) relevance of a separate writing system and the problems of transcription, and (5) popular response to its adaptability and present state of affairs concerning its surival and promotion.

IL-40

NON-ARYAN INFLUENCE ON MAGAHĪ—A DIALECT CURRENT IN SOUTH BIHAR

Bipin Mishra, Patna

The non-Aryan influences are more apparent in the languages and dialects which are known as the Prācya; The present paper deals with some non-Aryan influences on Magahī a dialect of this group. Magahī is spoken by a large number of people of South Bihar. This is one of the dialects originated from Māgadhī Apabhramśa and its origin and growth have been clearly shown by Dr. Suniti Kumar Chatterji. Some important similarities between non-Aryan languages and Magahī discussed: 1. Phonological Similarities, 2. Morphological Similarities, 3. Syntactical Similarities, 4. In vocabulary and in place names.

IL-41

SANSKRIT COMPOUNDS-WORD ALGEBRA

S.N. Gajendragadkar, Bombay

In the early period i.e. the vedic, the compounds were, by and large restricted to two members and were oriented more to the practical needs. In the classical literature, particularly in a period when highly artificial imaginative literary style came into vogue as reflected in some of the Mahākāvyas, the compound formation came to be looked upon as a kind of word algebra where different elements of varying syntactic status were brought together. In this kind of word play, the compounds were not restricted to two members only. Compounds with members more than two like दुर्वहश्रोणीपयोधरानी were fairly common. The first member of the compound could either be a stem of a noun as in पशुप, जामद or could be a part of speech which does not admit of an inflection e.g. अनुज, निम्नगा. Some of them could have as a first member even a case form as in युधिष्ठिर, दास्याःपुत्र etc.

The present article is an attempt to analyse the compounds in Sanskrit and study their formation in some kind of algebric fashion and statistical analysis. An examination of compounds is being done here to see how, when and where 1st Member (A) is constant and the 2nd Member (B) is changed or the other way round. e.g. in रथाङ्गपाणि or नागेन्द्रहस्ता the 1st member रथाङ्ग नगेन्द्र is a compound substituting चक्र and गज; similarly compounds like कपिनरेश्वर, कठोरनाराणपि are instances where the 2nd member was to a compound changed of two different elements.

Even a cursory glance at the data shows that all permutations and combination of nominals forms and adjectives are not exploited by the poets, howsoever artificial and imaginative were their attempts at poetical compositions.

IL-42

वार्तिककारभाष्यकाराभ्यां प्रत्याख्यातानि सूत्राणि

डा० सुदर्शन अरोरा, दिल्ली

अष्टाध्याय्याः प्रायः चतुर्षु सहस्रेषु सूत्रेषु षोडशशतं सूत्राणां पतञ्जलिना महाभाष्ये सवार्तिकमवार्तिकं वा विश्लेषितम्। तत्र सूत्राणां सप्तविंशतेः प्रत्याख्याने वार्तिककारभाष्यकारयोरैकमत्यम्। तत्रापि द्वादशैव सूत्राणि, पञ्चदशानां सूत्राणान्तु केचनांशा एवानावश्यकत्वेनोपस्थापितानि। तेषु सूत्रेषु सूत्रांशेषु वा असत्स्वपि कथं सिद्धिः प्रदर्शिता, अनिष्टापत्तिश्च वारिता—एतत्सर्वं निबन्धेऽस्मिन् प्रस्तूयते।

IL-43

ETYMOLOGICAL STUDY OF A FEW AGRICULTURAL TERMS OF RURAL BENGAL

Dr. Rekha Sinha, Patna

1. The terms have been collected from the westernmost portion of West-Bengal (i.e. the districts of Purulia, Midnapore, part of Birbhum and Bankura) and South eastern portion of Bihar (i.e. districts of Dhanbad, Singhbhum, Ranchi and Santhal Pargana).

2. Collected terms are mainly from Manbhumi dialect belonging to Bengali language. Synonymical terms used by the speakers of other dialects i.e. Santhali Mundari, Oraon, Ho, etc. who are residents of the same area, have also been collected.

3. The speakers of the latter dialects are generally bilinguals. Besides their mothertongue they use local Bengali dialect in their day-to-day life. Naturally the Bengali dialect spoken over here bears the influence of these dialects over its idioms, phrases and vacables to some extent and vice-versa. The collection of terms of Manbhumi dialect as well as synonymical terms of the tribal dialects may help to find out their mutual similarity.

IL-44

प्रवेरित-शब्द-निर्वचन-विचारः

डा० श्रीविश्वनाथ-भट्टाचार्यः, शान्तिनिकेतनम्

संस्कृतसाहित्ये "प्रवेरित"-शब्दो दुर्लभो दुर्घटश्च। भगवद्व्यासपादैर् अश्वघोषेण च शब्दोऽयम् असकृत् प्रयुक्तः। उद्धारा मूलप्रबन्धे दत्ताः।

सर्वत्र शब्दस्यास्य निक्षेपार्थवाचित्वं सङ्गच्छते।

प्रकृते निर्वचनविचारे तावत् पञ्च पूर्वपक्षा उपन्यस्ताः खण्डिताश्च। विस्तरो मूलप्रबन्धे द्रष्टव्यः।

अतः पारिशेष्यात् साधिष्ठं सिद्धान्तं ब्रूमः। अस्ति चुरादिगणे विल क्षेपे इति उभयपदी सेड् धातुः। तस्य च विल, बिल चेति पाठभेदौ मुद्रितधातुपाठग्रन्थेषु दृश्येते। अतः पिल, बिल, विल क्षेपे इति फलितार्थसामग्री। एतेषाम् अदन्तानां लोपधानां धातूनां रलयोरभेदाम्युपगमन्यायेन रोपधमूलकत्वानुमानात् पिर, पिल, बिर, बिल, विर, विल क्षेपे इति षड् धातवो भवन्ति। वामनस्वामिनोर् वचनम् अस्मिन्ननुमानेऽनुकूलम्।

ततो लघूपधगुणे विहिते पेरयति इत्यादीनि रूपाणि व्युत्पाद्यन्ते। पिर इत्यस्मात् तोदभाषायां p.r. इति, बिर इत्यस्मात् कर्णाटभाषायां *bīr* इति, विर इत्यस्मात् कोत-भाषायां vri-r. इति भोटभाषायाम् ḥbor-ba इति, डोयचभाषायां werfen इत्यादीनि च रूपान्तराणि व्याख्येयानि इत्यास्तां तद्वित्सु विस्तरः।

प्रकृतम् अनुसरामः। विर क्षेपे इत्यस्मात् कर्मणि क्तेन वेरितशब्दं निष्पाद्य ततः पश्चात् प्रेण प्रादिसमासे प्रवेरित-शब्दो व्युत्पाद्य इति शिवम्॥

IL-45

THE LANGUAGES AND DIALECTS OF CACHAR DISTRICT IN ASSAM

Dr. Pramod Chandra Bhattacharya, Gauhati

The district of Cachar with the Karimganj Sub-division tagged from the earlier Sylhet district (now in Bangladesh) presents a considerable number of border languages and dialects which require descriptive and systematic analysis based on actual fieldwork to determine their genetic relationship and classification and also to remove the wrong statements and interpretations presented in the *Linguistic Survey of India* edited by Dr. G.A. Grierson. According to 1951 census, the district of Cachar has a population of 1,711,953 against the Assam State figure 14,95,2108 i.e. Cachar has 11.45% of the State total. Cachar has a rural population

of 92,07% and the literacy is about 12%. The languages and dialects of Cachar district belong mainly to Tibeto-Burman and Indo-Aryan families. Dimasa and Meithei are two important Tibeto-Burman languages of this area apart from a small number of Naga-Kuki and Khasi languages. Bengali with its dialects, Bishnupriya Manipuri. Assamese and Hindi languages with their dialects as spoken in Cachar belong to the Indo-Aryan branch of Indo-European family.

From a comparative study based on lexico-statistic dating or glotto-charonology in respect of the spoken dialects of Cachar which may be termed Cacharese or Kāchāriya (dialects of Cachar) with Kāmrūpi as a Western Assamese dialect which is nearer to Rajbangshi of Goalpara district as well as to the Standard Assamese, it is found that the Cacharese or Kāchāriya dialects are nearer to Kamrupi dialects as well as to the Standard Assamese. About seventy five percent words are cognates. The spoken forms of Kāchāriya present a number of comparable phonological, morphological and glossarial characteristics in relation to Assamese dialects, Western Assamese (Kamrupi) and the Standard Assamese. The Bishnupriya Manipuri is akin to Assamese in many points of phonology and vocables, although Dr. G.A. Grierson had linked the Rajbangshi dialect of Goalpara district and the dialects of Cachar and Sylhet as a part and parcel of Bengali language.

IL-46

निपात, उनका अर्थ एवं प्रयोग, भोजराज की दृष्टि में

डा० दशरथ द्विवेदी, गोरखपुर

आकार एवं प्रस्तुत समग्री दोनों ही आधार पर 'शृङ्गारप्रकाश' भोजराज की अनेक कृतियों में अपना महत्त्वपूर्ण स्थान रखता है। संस्कृत काव्यशास्त्र में तो ऐसा अपूर्व ग्रन्थ कोई दूसरा है ही नहीं। साहित्य की परिभाषा देते हुए,—'किं साहित्यम् ? यः शब्दार्थयोः सम्बन्धः,—शब्दार्थ के विवेचन में ही इस महाकवि ने प्रथम से अष्टम प्रकाश समाप्त कर दिया है। कहना अनुचित न होगा कि, व्याकरणविषयक सिद्धान्तों का इतना स्पष्ट और विस्तृत विवेचन सरल भाषा में किसी वैयाकरण ने भी प्रस्तुत नहीं किया है। प्रथम प्रकाश में भोजराज ने निपातों का बड़ा ही अच्छा और विस्तृत वर्णन किया है। इसमें निपात की परिभाषा, उनकी संख्या, अर्थ तथा किन-किन परिस्थितियों में उनके कौन-कौन अर्थ हो जाते हैं, आदि का उन्होंने व्यवस्थित विवेचन किया है। मजे की बात और गवेषणा का विषय भी है कि, भोजराज को छः की संख्या से बड़ा ही लगाव है। किसी भी वस्तु या विषय का भेद वह प्रधानतया छः में ही करते हैं। निपातों की भी प्रधानतया स्थिति यही है। प्रधानतः इसके छः प्रकार हैं:—१ विधि, २ अर्थवाद, ३ अनुवाद, ४ निषेध, ५ विधिनिषेध तथा ६ अविधिनिषेध। इनका विस्तृत विवेचन ही इस निबन्ध का प्रतिपाद्य है।

IL–47

PHONOLOGICAL INTERFERENCE IN STANDARD HINDI OF BANGRU SPEAKERS

Dr. J.C. Sharma, Mysore

Paper is constituted of three main parts—Introduction in which the author has defined the interference and types of linguistic interference and the position of standard Hindi (S.H.) in Bangru speaking area and also identification of the same kind of situations in other Hindi speaking states. After stating the general problem of interference—the influence of one language on another which is due to the contact of two languages the author has posited the phonological errors in the Hindi of Bangru speakers due to the Bangru mother-tongue. The procedure of this study has also been mentioned. In the second part the cases of phonological interference are mentioned in which different vowels and consonant phonemes where there is any difference in the distribution are pointed out, because the main cause of errors is the disimilarity between Bangru phonological structure and standard Hindi structure. Cases of divergent and dissimilar situations are cited. Both these structures are more different at the consonant clusters where the Bangru speakers commit lot of errors because of the less clusters found in Bangru. How the Standard Hindi clusters at all the positions-initial, medial and final are perceived by Bangru speakers are explained. Most of the initial and final clusters found in Standard Hindi are simplified with the intervention of a vowel between them in the Bangru Hindi, lead to pronunciation errors. Differences of the cluster formation also lead to the differences of syllabic structure. Due to these differences a Bangru speaker when speaks S.H. is caught that he speaks some other language at home. His variety of Hindi I have marked by Bangru Hindi (B H.) as to show the difference.

The author has taken an assumption that Hindi teaching is suffering because of its unawareness of the situation. He suggests a strategy for the teaching of Hindi i.e. similar to the second language teaching if not identical. The last part of the paper is consisted of the suggestions for the betterment of the teaching of Hindi in Haryana.

IL–48

MIDDLE INDICISM IN OLD INDO-ARYAN

Bidya Nand, Patna

Long before the emergence of the Middle Indo-Aryan languages, the distinctive features which characterise them are to be found in the

Old Indo-Aryan. Even in the Ṛgveda which is the oldest literary document in the whole field of Indo-European, traces of Middle Indicism are available. This paper presents the various aspects of the important features of Middle Indicism available in Old Indo-Aryan. As the time advances, these characteristics gather force and lead to the emergence of the languages grouped together under the common designation Middle Indo-Aryan.

IL–49

NOMINAL DERIVATION IN SANKETI TAMIL

Dr. H.S. Ananthanarayana, Hyderabad

The paper describes the various processes of nominal derivation in Sanketi, a Tamil dialect spoken in the State of Karnataka. Suffixation is found to be the most predominant type for deriving nominal stems. It is shown that many of the suffixes which are still found in use in Written Tamil are lost in Sanketi. The paper also shows how language contact has introduced bound morphemes into a language. Suffixes have been reshaped due to sound changes and reduction of syllables.

DS—DRAVIDIC STUDIES—SECTION

DS-1

A STUDY OF TUḶU PERSONAL NAMES FOUND IN SOUTH KANARA DISTRICT,

Dr. A. Shanker Kedilaya, Madras

A study of personal names of Tuḷu people of South Kanara District, Karnataka State is attempted here. This study is interesting as it sheds light on the various ways in which names are coined. This is also useful for a comparative study of native personal names in the five cognate languages of the South India viz. Tuḷu, Kannaḍa, Ṭamil, Malayāḷam and Telugu.

Most of the personal names are coined after the names of the gods and goddesses worshipped in the temples of the locality. These names though derived from Sanskrit take the native garb as they undergo some phonetic changes to suit the genius of the language.

The names from relationship terms such as younger brother, elder sister, father, mother are of older usage.

Some names derived from the names of days, *tithis* the names of precious metals and the numbers are found popularly among persons of scheduled castes and tribes. Some names are derived from the names of local flowers also. Some native names have their derivations from particles denoting affection.

It is quite common to find personal names especially of women having their derivations from the names of river e.g. Gaṅge Yamune, Kaveri etc.

The names of gods and goddesses are more popular among persons belonging to forward communities and the names from adjectives, relationship terms, among backward communities. Names of days, precious metals and numbers are found popular in the names of persons of scheduled castes and tribes.

DS-2

NĀGAVARMA AND THREE AND A HALF LANGUAGES

Dr. B.K. Khadabadi Dharwar.

Nāgavarma, the author of the earliest available Kannada prosody viz., the Chandombudhi (c.990 A.D.), states in the context of his

discussion on vṛttas that languages of all the fifty-six regions (viṣayas) such as Tamil, Telugu, Kannada etc. have been born of three and a half languages viz., Sanskrit, Prakrit, Apabhraṁśika and paiśācika.

It is concluded that Nāgavarma makes this statement as a prosodian and not a linguistician. To denote all the so-called daughter-languages or the respective divisions of the country, he uses the number fifty-six following a tradition which prevailed in Karnatak as well in other parts of ancient and medieval India, but the roots of which appear to have been outside India i.e., Central Asia. To denote the so-called mother languages viz., Sanskrit, Apadhraṁśa and paiśācī, he picks up a jargonized number viz., three and a half being used for Paiśācī, that was possibly in vogue among the poets literary circle. It is significant fact that in it Nāgavarma has lightly left behind a contemporary belief that Kannada, Telugu, Tamil etc., are derived from Sanskrit, Prakrit, Apabhraṁśa and Paiśācī, the prominent literary languages of his time, and such belief appears to have taken its root because of the substantial lexical contribution of the latter group to the former one.

DS—3

RATIONAL HUMANISM IN GURUZADA'S KHAṆḌA KĀVYAS

Dr. G. Appa Rao, Madras

Guruzada Appa Rao, the creator of progressive Telugu literature, has confined in himself the revolutionary spirit—the social and the literary—initiated by Sir R. Venkataratnam Naidu and Kandukuri Veeresalingam and Gidugu Rama Murti. He thus contributed to the rational humanism - sincerely and seriously. Like Vemana, he is keen in understanding the problems of the masses, and endeavours to solve the same effectively through his poetry with ease and clarity. Effectiveness is the dominant note of his works. He has definite convictions and ideals regarding life and art. The cream of his experience is widely distributed in his short stories, essays, diaries and the well-known drama Kanyasulkamu. His humanistic rationalism is well brought out in his works—Dream of King Lavana, Kanyaka and Poornamma. His "Song of Patriotism" excellently portrays the unity of India and shows his love of humanity and his moral stature. Scholars devoid of rational understanding of men and matters do not care to understand the nature of experience.

DS–4

CULTS FOR UNITY

Mahavidwan Pandit V. Natesan, Madras

Cult is a form of worship that emphasizes the ritual devotion to a god or person as distinct from the theological aspect of religion. Cult refers to the formation of a group of initiates around an idol or statue often concentrating on a particular doctrine within the body of religious belief. The god or saint is worshipped in accordance with the prescribed ritual, with attributes based on the cult.

At present Hinduism is not a creed but a bundle of conflicting creeds and cults. It is a system of worship of gods and goddesses and of saints and ancestors and of objects—animate and inanimate. The holy shrines and temples are only developed tombs and gods in them were recruited from deified heros and heroines. In the course of centuries many a cult has been introduced to facilitate freedom of worship and to unite the people for economic and political developments.

'Many minds, many religions' said the sage. Many minds are there in one religion. Any religion may be divided into two, one is lower religion and the other is higher religion. And the real men follow a great religion which has no name at all. To get this cult of saints there is a need for many cults. Different people worship God in different ways, hence the cults also differ. But different cults lead to unity-cult and oness in the end.

DS–5

APPELLATIVE NOUNS IN TELUGU

Ayyagari Narasimha Murthy, Vijayawada, (A.P.)

The appellative nouns in Telugu are amma, ayya, appa, anna, akka and avva. All these words have non-geminative forms, but they have no independent usage. These appellative nouns when they are in juxta position, in reduplication and are affixed with O, re, ro, either short or long express the sense of interjection and all the final forms are treated as indeclinables. The word "ammamma" is a reduplicative form of amma (mother) has got two meanings 'Grand Mother' is a noun, and ah ! alas ! or ah indeed ! in an indeclinable. Similarly ammakacella= alas ! amma (mother)+aka (sister)+cella=ammakacella. It is always be used as an indeclinable.

The words amma, ayya when affixed with the words gāru and vāru give different shades of meanings even though gāru is a variant of vāru. gāru and vāru are used as honorific titles for men and women. Ex. :— amma+vāru=ammavāru, deity ; amma+gāru=ammagāru, respectable woment ; ayya+vāru=ayyavāru, Teacher ; ayya+gāru=ayyagāru, Respectable man.

PR-PHILOSOPHY AND RELIGION—SECTION

PR-1

THE DEVĪ-MĀHĀTMYA—ITS ANTIQUITY, PHILOSOPHY AND COMMENTARIES

Dr. M. Chaudhury, Kurukshetra

The *Devī-māhātmya* (D.M.) has been undoubtedly a very sacred scripture of a large section of the Aryan community, and its importance is perhaps only next to the *Śrīmadbhagavadgītā* which thrives on its universality. Peculiarly enough, the *D.M.* is embodied in the *Mārkaṇḍeya Purāṇa* (*M.P.*) in much the same way as the *Gītā* is incorporated into the *Mahābhārata*. Worshippers of the Śakti cult in India have always regarded the *D.M.* with profound devotion and admiration.

The *D.M.*, also known as the *Caṇḍī-māhātmya* or the *Durgāsaptaśatī* according to scholars like Pargiter, is a 'pure interpolation' which, however, is debatable. The *M.P.* has been admittedly divided into five distinct parts, of which the fourth (viz., the Cantos 81-93) is called the *D.M.*

Chronology, again, of most of classical Sanskrit works is dubious, and so with the *M.P.* too. Pargiter holds that the composition of the *M.P.* may reach as far back as the third century A.D. or even earlier, and the *D.M.*, its 'latest part', was complete by the 6th or rather the 5th century A.D. This problem has been critically discussed.

There is no doubt that, in its exegesis, the *D.M.* is pantheistic with a blend of theism and monism. The Durgā cult, as gleaned from the *D.M.*, is characterized by two essential elements, viz., *bhakti* (intense love and devotion of the worshipper to the Goddess, even to the extent of absolute self-surrender), and *prasāda* (Her grace which brings salvation to the devotee), as also an understanding of the omnipotence, omniscience and omnipresence of the Devī.

The *D.M.*, very much like the *Gītā* again, has about thirty commentaries, viz., those by Ātmarāma Vyāsa, Ānandapaṇḍita, Ekanāda Bhaṭṭa, Kāmadeva, Kāśīnātha, Gauḍapāda, Jagaddhara, Jayanārāyāṇa, Jayarāma, Bhāskararāya, Śivācārya and many others. Among them, the commentaries of Nāgojībhaṭṭa, Bhāskararāya, Gopāla Cakravartī and Pañcānana Tarkaratna are especially interesting.

PR-2

GURU NANAK AND ISLAM

Dr. Surindar Singh Kohli, Chandigarh

The lifelong association of Guru Nanak with Islam and his views about Islamic doctrines has given a feeling to some people that Sikhism may be called a reformed sect of Islam. Guru Nanak was a staunch monotheist like Islam, but he rejected the idea of the prophethood of God. According to him, there is none other except One, who is the Creator. Why should we worship the created gods, goddesses and prophets who undergo birth and death ? The Muslim divines and Hajis of Mecca told Guru Nanak that the Primal One is God and the Second is His Prophet, but the Guru retorted instantly that the Primal One is God, but there had neither been, nor there would be any Second. This is the basic difference in the religion of Guru Nanak and Islam.

The Guru was against all ritualism and formalism. He laid stress on practical life of inward purity. Baba Fard has laid great stress on Prayer in his *Shlokas* in the *Adi Granth.* The *Kalimah* (Word) is recited by a Muslim as the basic foundation of practice, but the Guru wants the practice of the five above-mentioned prayers for a true Muslim as his *Kalimah.* For God's realisation, such a discipline is necessary.

We find, however, a good deal of similarity in the concept of spiritual ascent of Sufis and Guru Nanak. Both have the common path of love and devotion. Both have the *Shariat* as their base. It has been called *Dharam Khand* (the region of Dharma) by Guru Nanak. In Arabic, this state is called *Nāsūt* or humanity, which is the natural state of every human being. This state is the begining of the journey of the seeker. Through its practice, the seeker acquires the nature of angels or *malakūt*, when he takes the path of spiritual journey called *Tarīqat.* Guru Nanak has mentioned two regions in this state i.e. *Gyan Khand* (the region of knowledge) and *Saram Khand* (the region of effort). In this cosmos, pervaded by Almighty, the seeker attunes himself with Infinite. He absorbs power, the possession of which is called *Jabarūt,* for which there is *marifat.* Guru Nanak has called this state *Karam Khand* (the region of Grace), where the seeker lives in bliss and fullness of God. Ultimately the the Truth merges in the Truth. Guru Nanak has called this state *Sach Khand* (the region of Truth), which in Arabic is called *Lahūt* (Divinity), a state of absorption in the Lord. In this state, the seeker attains Reality, which is called *Haqiqat* in Sufi terminology.

PR-3

THE MAHĀBHĀRATA AND THE NYĀYAŚĀSTRA

Prof. Anantalal Thakur, Patna

The Mahābhārata gives us important data about the early development of Indian Logic. It refers to actual disputations, Logical schools and early authorities on Logic. A theory on its origin is also met with here. Most of the logical catagories (along wiıh some Vaiśeṣika catagories also) have been referred to or described though the epic sometimes differs from the Nyāya views in respect of details.

The epic thus points to a period in which there was brisk speculation on togical tenets the results of some of which found systematic treatment in the school of Akṣapāda.

PR-4

MAṆḌANAMIŚRA ON JĪVANMUKTI

Dr. Ramaprasad Bhattacharyya, Burdwan (W.B.)

This paper discusses what Maṇḍanamiśra says about Jīvanmukti in his *Brahmasiddhi*.

Maṇḍana holds that all sorts of *karma* are annihilated by Brahman-realisation. Sometimes, of course, a man who has attained *Vidyā*, may live for a period of time. This is due to the latent impressions of fructifying *karma* or of its result (*vipāka*). This is the state of *Jīvanmukti.*

Śaṅkara's views are also given.

PR-5

सांख्यकारिका में पुरुष : एक या अनेक

मदनमोहन शर्मा, जयपुर

१. समस्त सृष्टि प्रपञ्च के मूल में दो तत्त्वों—प्रकृति और पुरुष की पारमार्थिक सत्ता मानने वाले द्वैतवादी सांख्य दर्शन के समक्ष समस्या है कि स्थूल पाञ्चभौतिक देहधारी नाना चेतन प्राणियों में एक पुरुष की सत्ता स्वीकार की जाय या अनेक की।

२. सांख्य सूत्र नामक सांख्य ग्रन्थ में पुरुष के एकत्व का खण्डन कर अनेक पुरुषों की पारमार्थिक सत्ता को सिद्ध किया गया है, ऐसा विज्ञान भिक्षु ने माना है।

३. इस सांख्य सूत्र के मत को परम्परागत सांख्य-मत के रूप में स्वीकार नहीं किया जा सकता, क्योंकि साँख्यसूत्र के विषय में सांख्यदर्शन के आदि प्रवर्तक कपिल मुनि प्रोक्त होने में आधुनिक अन्वेषण ने सन्देह उपस्थित कर दिया है इसलिए इसके अनेक पुरुष-सत्तात्मक मत को सांख्य के परम्परागत-मत के रूप में मान्यता नहीं प्रदान की जा सकती।

४. उपनिषद्, पुराण, महाभारत, गीता आदि में भी यत्रतत्र सांख्यतत्त्व-वर्णन-प्रसंग में एक पुरुष की पारमार्थिक सत्ता ही प्रधानतया स्वीकार की जाती हुई दृष्टि-गोचर होती है। यदि सांख्यदर्शन की मूलविचार-धारा अनेक पुरुष मानने की होती तो फिर महाभारत, गीता आदि में सांख्यदर्शन के नाम से प्रोक्त मत में एक पुरुष का ही प्रतिपादन नहीं किया जाता।

५. सांख्यदर्शन का वेदान्तादि अन्य दर्शनों से भेद केवल दो तत्त्वों की पारमार्थिक सत्ता स्वीकार करने में है।

६. सांख्यकारिका ही सांख्यदर्शन के प्रामाणिक ग्रन्थ के रूप में स्वीकार की गई है।

अतः यह देखना है कि सांख्यकारिका ने एक पुरुष की पारमार्थिक सत्ता स्वीकार की है या अनेक की।

सांख्यकारिका में एक पुरुष की ही पारमार्थिक सत्ता स्वीकार की गई है। क्योंकि

१. सांख्यकारिका में सर्वत्र पुरुष पद का प्रयोग एक वचन में किया गया है। "जात्येकवचनम्" कहकर इसका प्रतिवाद नहीं किया जा सकता क्योंकि सांख्यकारिकाकार ने जहां बहुवचन का प्रयोग करना चाहिए था वहां बहुवचन का ही प्रयोग किया है वहां भी "जात्येकवचनम्" के अनुसार एकवचन का प्रयोग किया जा सकता था। जैसे "सूक्ष्मा मातापितृजा" और "सांसिद्धिकाश्च भावाः प्राकृतिकाः" आदि कारिकाओं में।

२. "जननमरणकरणानाम्" इत्यादि कारिका में जहाँ पुरुष-बहुत्व सिद्ध किया गया है वहां "पुरुषबहुत्वम्" इस समस्त पद का विग्रह "पुरुषस्य बहुत्वम्" यही किया जा सकता है "पुरुषाणाम् बहुत्वम्" नहीं, क्योंकि इससे पहले और बाद की कारिकाओं में पुरुष पद का एकवचन में ही प्रयोग है। बहुत्व का अर्थ बहुभाव या बहुधर्म ही किया जा सकता है, बहुसंख्या नहीं। इससे यह सिद्ध होता है कि कारिकाकार एक पुरुष का बहुभाव सिद्ध करता है। वह बहुभाव जन्ममरणादि प्राकृतिक भिन्नताओं से सिद्ध होता है।

३. इस बहुभाव पर विचार करने पर ज्ञात होता है कि प्रकृति जन्य लिंगों एवं भावों की बहुलता का परिणाम है और वह बिना पुरुष के संयोग के होती नहीं। अतः पुरुष के प्रकृति के साथ संयोग से वह प्रकृति का बहुभाव पुरुष में उपचरित किया जाता है।

४. अनेक पुरुष मत में भी अनेकता सिद्ध करने के लिए सिवाय इस आरोप के द्वारा उपचार के और कोई विकल्प नहीं है। शुद्ध, बुद्ध, मुक्त स्वरूप पुरुष में अनेकता की कल्पना इस आरोप के बिना सम्भव नहीं है। क्योंकि पुरुष के पारमार्थिक स्वरूप में अनेकविधता है ही नहीं।

५. संभवतः सांख्यसूत्रों को कपिलसूत्रों के रूप में आदर देकर ही सांख्यकारिका के टीकाकारों ने अनेक पुरुषों की सत्ता का प्रतिपादन गजनिमीलिका न्याय से किया है।

६. 'हेतुमदनित्यमव्यापि सक्रियमनेकमाश्रितं लिंगम्' कारिका में पुमान् अहेतुमान् नित्य, व्यापी, निष्क्रिय "एक" आदि कहा गया है। गौड़पादने भी 'पुमानप्येकः' कहकर पुरुष को एक ही माना है।

७. इस कारिका में पुरुष को प्रकृति की भांति ही व्यापी माना है। एक-स्वरूप व्यापी तत्त्व एक ही होता है, अनेक नहीं। प्रकृति व्यापी तत्त्व है, एक है। पुरुष भी व्यापी तत्त्व है उसका प्रकृति की भाँति एक होना ही उचित है, अनेक नहीं।

८. सांख्य द्वैतवादी दर्शन है, अनेक पुरुष मानने से उसका द्वैतवादी स्वरूप खण्डित हो जाता है जो कि सांख्य परम्परा के विरुद्ध है।

PR-6

ŚIVA, MĪNĀKṢI AND VIṢṆU
REFLECTIONS ON A POPULAR MYTH IN MADURAI

Prof. Dennis Hudson, Massachusetts (U.S.A.)

The distinct festivals celebrated every year in Madurai with reference to the full moon of Citrā are linked together in the "popular mind" into a single drama. A popular myth says that Viṣṇu travels to the wedding of his sister Mīnākṣi with Śiva, but arrives late. When he learns that the wedding has been conducted without him, Viṣṇu refuses to enter the old city of Madurai and eventually returns to his own temple in anger.

This paper suggests that this popular myth was a creative response by the "popular mind" to the conjoining of a Śaiva and a Vaiṣṇava

festival by Tirumala Nāyak in the early 17th century and it offers suggestions as to what meanings, other than the etiological one, the myth might have for the celebrants who perceive these festivals as a single drama. One suggestion is that the opposition between Śiva and Viṣṇu reflects an opposition between the "Great" and "Little Traditions" of the area as manifested in the differing retinues of the two gods. Another suggestion is that the image of the family used by the myth (two patrilineages aligned through a wife-sister) is intended to express a popular concept of order : any basic unit is a whole which is compounded of contending parts and it remains stable and flourishes when the tension between the components is harmonized by a mediator—in the family by the wife-sister, in the kingdom by the ruler and among the gods by the Goddess.

The final suggestion is that Viṣṇu's late arrival to the wedding and his resulting anger express the common experience that in the socio-political and divine realms, as in the family, perfect harmony is never actualized and thus material and spiritual wellbeing is always tenuous. The annual repetition of the wedding and the journey, however, is an affirrmation that, despite their rivalries, Śiva and Viṣṇu are still aligned as brothers-in-law, that there is still one "family" in the region and among the gods and that fundamentally the universe is still in order.

PR-7

WESTERN RESPONSE TO INDIAN THOUGHT

Dr. B S. Gupta, Kurukshetra

The early Western reactions to Indian thought were not only romantic and positive, but also negative and critical, as these are exemplified, in the case of German scholars, American transcendentalists and Christian theologians respectively. This was followed by an impetus to an understanding rather than debunking of each other's values. E B. Havell pleaded for a liberal understanding of Indian viewpoint.

After the second world war there began a serious search for values outside the Western tradition to redeem life from meaninglessness and despair. Still two voices were audible in the air—one crying to save Europe from the "new assault by East", and the other to halt the cultural provincialism of the West, to broaden the range of human experience and to reconcile the two grand broad divisions of mankind, the oriental and the occidental. Henri Massis, representing the former, dismissed the idea of such a reconciliation, and the mediterranean was considered to be the "human norm", "the centre of the world."

John Gould Fletcher sounded a call to see "beyond the charmed circle of the Mediterranean", and this marked a new phase in East-West confrontation. C.G. Jung, C.E.M. Joad, W.Y. Evans-Wentz, Geraldine Coster, Rudolf Otto, Paul Brunton, F.S.C. Northrop and others attempted to build a bridge of psychological, philosophical and cultural understanding between East and West.

In the forties and fifties we find that the Western creative writer too joined hands with the scholar, the philosopher, the psychologist and the popular interpreter in order to bring the transforming quality of Indian wisdom within the purview of Western consciousness. W.B. Yeats, T.S. Eliot, Somerset Maugham, L.H. Myers, Aldous Huxley and Christopher Isherwood, are distinguished exponents of the Indian way to enlightenment. This new phase promotes not only a new intellectual and cultural dialogue between India and the West, but also a sense of liberalism which is essential for such a dialogue.

PR-8

SĀDHANADĪPIKĀ OF ŚRĪ GOPĪNĀTHJĪ —A STUDY

Bhagavatprasad Panalal Pandya, Baroda,

Śrī Gopīnathajī, the author of the *Sādhanadīpikā* (V.S. 1570-1620, i.e. 1513-1563 A.D.) was the eldest son of Śrī Vallabhācaryajī, the founder of the Śuddhādvaita Vedānta. In this small text of 127 stanzas in the Anuṣṭubh metre Śrī Gopīnāthajī has discussed and examined the important and essential aspects of the Śuddhādvaita religion and philosophy and he declares that the topics discussed are in accordance with the teachings of the three Vedas and the Sūtras. The purpose of the text is to teach the *ārādhanā* which leads to *mukti* which is the *darśana* of Lord Kṛṣṇa.

The paper deals with a topical analysis followed by a critical examination of the points proposed by Śrī Gopīnāthajī and his contribution to the Śuddhādvaita religion and philosophy.

PR-9

THE ŚAKTI-PARINĀMA-VĀDA OF ŚRĪ JĪVA GOSVĀMĪ

Dr. (Mrs.) Chinmayi Chatterjee, Calcutta

Being an advocate of the dualistic non-dualism Śrī Jīva Gosvāmī, one of the renowned followers of Srī Caitanya, subscribes to the theory of *Pariṇāma* to explain the creation of the world and lays great emphasis on the part played by *Māyāśakti* of the Lord in this respect. The world,

in his opinion, is not a modification of the very esssence of the Lord, but of one of His energies - the *Māyāśakti* (*śaktirūpeṇa pariṇamate ṇa tusvarūpeṇeti gamyate* : *Paramātmasandarbha*) which is identical with Him due to its inseparable relation with Him. Of the two aspects of ,he *Māyāśakti*, that is, *Guṇamāyā* and *Jīvamāyā*, the former gets itself transformed into material world while the latter causes rebirth of the Jīvas by making them forget their true nature. Hence *Guṇamāyā* is held as the material cause of the world and *Jīvamāyā* as the efficient cause. But neither *Guṇamāyā* nor *Jīvamāya* can perform the act of creation unless and until the Lord energises them. So the Lord is regarded as the principal cause of creation and Māya as the secondary cause as without it creation of the world and the Jīvas is not possible. The *Sakti-pariṇāma* theory of Jīva Gosvāmī is not a new creation as it was prevalent in the philosophy of other Vaiṣṇava teachers. But in one respect he displays advancement of ideas. His presecessors do not present a logical explanation to the question as to how a real transformation of a part (in the form of energy) can leave Him unaffected. Jīva solves the problem by characterising the energy—the *Māyāśakti* as extraneous to the Lord (*bahirangā*) and therefore incapable of affecting His essential nature.

PR-10

CRITICISM OF THE SĀṀKHYA THEORY IN THE *IKṢATYADHIKARAṆA* OF THE *BRAHMA-SŪTRA*

(*B.S.* 1.1.5-11)

Shiv Kumar, Poona.

Śaṁkara, the chief critic of the Sāṁkhyas, has criticised this system mainly for its anti-vedic origin. In the present *adhikaraṇa* he adduces several arguments to establish that the cause of the universe denoted by the term *sat* in the *Chāndagyopaniṣad* does not indicate the Sāṁkhya theory of Pradhāna. The commentators like Rāmānuja and Nimbārka follow Śaṁkara. This paper aims at examining this criticism. The critism exhibits the fact that the Sāṁkhyas attempted to interpret the passage of the *Chāndogyopaniṣad* according to their theory, though there is no textual evidence to support this assumption. As a matter of fact, the *Sūtrakāra* does not intend to criticise the Sāṁkhyas in this *adhikaraṇa*. He is engaged in expounding his own theory and not in criticicing others. This over anxiety of Śaṁkara to direct the *adhikaraṇa* against the Sāṁkhyas led him to modify the words of the *sūtras* and the sense of certain terms. Even the exposition of the theory of the Sāṁkhyas in the form of *Pūrvapakṣa* is based upon the implication of the doctrine

of the Sāṁkhyas. Rāmānuja's exposition of the Sāṁkhya view, based on theory of *satkārya*, does note fully correspond to the Sāṁkhya theory of *satkārya*. The Vedāntins try to ascribes their theories of later origin to the passages of the Upaniṣads. The paper proves that passage under discussion indicates the germs of the Sāṁkhya theory of the Pradhāna and its three *guṇas*, the theory of *Satkārya* and the Sāṁkhya doctrine of bondage and release.

PR–11

ब्रह्मसूत्रे ब्रह्मलक्षणम्

श्रीमती आरति मुखर्जि, कलकत्ता

उत्तरमीमांसायां निर्विशेषस्य ब्रह्मणो जिज्ञास्यत्वप्रतिज्ञानन्तरं लक्षणघटकस्य जन्मादिसूत्रस्य विधाने बीजमादौ समुद्घाटितम्। अज्ञातस्य ज्ञातस्य वा ब्रह्मणो लक्षणमसम्भावितमिति परमतमुद्भाव्य अद्वैतिनां नये लक्षणाभिधानस्य सार्थक्यमुपपादितम्। सविशेषत्वप्रसंगात् निर्विशेषस्य ब्रह्मणो लक्षणमेव दुर्घटमिति सविशेषत्ववादिकृतमाक्षेपं दृदीकर्त्तुं तटस्थस्वरूपलक्षणयोः स्वरूपे समीक्ष्य जन्मादिसूत्रेण ब्रह्मणः उभयथा लक्षणाभावः आक्षिप्तः। लक्षणभूतेनैव जन्मादित्वादिना सविशेषस्य ब्रह्मणः लक्षणसम्भवे परमते सत्यादिवाक्येन व्यावृत्तिकथनमकिंचित्करमित्युपपाद्य अत्यन्तविजातीयव्यावृत्तये जन्मादिसूत्रेण निर्गुणस्य ब्रह्मणस्तटस्थलक्षणं सूत्रितमित्युपन्यस्तम्। "यतो वे"त्यादिश्रुतीनां "सत्यं ज्ञान"मित्यादिवाक्ये तात्पर्यम् आविष्कृत्य स्वरूपप्रतीतये स्वरूपलक्षणमपि स्वीकृत्य जन्मादिसूत्रस्य उभयलक्षणपरत्वमुद्भावितम्।

PR–12

THE PROBLEM OF GOD IN THE SĀṀKHYA PHILOSOPHY

Dr. K.P. Sinha, Gauhati

The account of Sāṁkhya available in the Mahābhārata holds that Purușottama, the highest spiritual being, is the ultimate Reality.

Sāṁkhya as expounded in the Bhāgavata Purāṇa holds that there is one all-pervading and self-shining Puruṣa which transcends the sphere of Prakṛti and which, when reflected in Prakṛti, shines forth as the individual souls, Sāṁkhya philosophy represented by Viṣṇu Purāṇa, Matsya Purāṇa etc. is also theistic.

In the account of Sāṁkhya available in the Ahir-budhnya Saṁhitā. Param Brahma or Nārāyaṇa is regarded as the Supreme Reality ruling over life and universe.

Ṣaṣṭhitantra, as summarised in the Ahir-budhnya Saṁhitā,. is also theistic so much so that it accepts Brahman besides, Puruṣa and prakṛti.

In Pañcaśikha's teachings as found in the Mahābhārata, there is an atheistic tendency, as generally explained, hovering round the theistic concept.

Sāṁkhya as expounded in Caraka Saṁhitā is generally regarded as a development of the atheistic tendency reflected in Pañcaśikha's teachings. Sāṁkhya-Kārikā of Iśvarakṛṣṇa is silent about God. Sāṁkhya Sūtras ascribed to Kapila, as it is generally explained. deny the existence of God.

Yuktidīpikā and Tattva Kaumudī deny the existence of God. Vijñānabhikṣu explains Classical Sāṇkhya also from a theistic standpoint. God is denied.

Somê explain the sūtras "*Iśvarāsddheḥ*" as the opinions of the opponents, but this explanation is not convincing.

Classical Sāṁkhya should be explained with an eye to its earlier phase. It should not be regarded as the sudden rise of a new thought. Later thinkers of a particular system may interpret the earlier teachings of the same schools in their own ways, but they do not go against them. It is difficult to believe that Sāṁkhya is an exception to this.

PR-13

DHARMA AND OTHER PURUṢĀRTHAS (HUMAN AIMS).

Dr. Ganesh Thite. Poona

The four Puruṣārthas (viz. Dharma, Artha, Kāma, and Mokṣa) appear to be at the first sight to be all independent and to be obtained only in sequence. But if we study the ancient Indian texts, particularly the Epics and Purāṇas etc. it appears that the Dharma (religion) is considered to be a means not only of Artha and Kāma (*dharmādarthaśca Kāmāśca* Mhb. XVIII. 5.49) but of Mokṣa also. In the classical doctrine of Advaita Vedānta, for Mokṣa (liberation) nothing else than Jñāna (knowledge) is essential. The religious duties can at the best help for *cittaśuddhi* (purification of mind) but they cannot bring out Mokṣa. Sometimes it is alleged that the Indian way of thinking is characterised by *Nivṛttivāda* (renunciation) and that the Mokṣa is the chief among all the Puruṣārthas. This is incorrect as far as the majority of literary evidences are concerned.

PR-14

THE "PRIMITIVE" IN THE KAUṬILYA'S ARTHAŚĀSTRA

Dr. Ganesh Thite, Poona

Kauṭilya is supposed to be a very intelligent personality. So in the Arthaśāstra ascribed to him we connot expect any thing primitive (irrational, prescientific). But there are so many magico-religious rites prescribed in the Kauṭilya's Arthaśāstra and there are many supersticious thoughts in it. These cannot be conveniently declared to be interpolations. There is a long tradition of magico-religious ritual from the vedic and (Atharvavedic in particular) literature and Kauṭilya has included the magico-religious elements in conformity only with the vedic and similar tradition. He was not only not heretical he was expressedly against heretic people. He was, moreover, a firm believer in the Vedic lore. So there is no wonder if he might have included the magicoreligious ritual in his work quite consciously.

PR-15

THE ANSWER OF GAṄGEŚA TO THE MAIN OBJECTION AGAINST THE PROOF FOR THE EXISTENCE OF GOD.

Dr. John Vattaky, Trivendrum

One of the basic problems in proving the existence of God is the difficulty in determining if the general *vyāptih* between cause and effect applies in the case also of God and the world. The difficulty has a modern ring ; in essence it is the same as the difficulty proposed by Kant and since him well known in the whole of western tradition of philosophy; namely that the principle of causality has validity only in the realm of phenomenal reality and it ceases to be valid when applied to transcendental principles. And so from the fact that the world is contingent, one cannot establish the existence of God. Hence the purpose of this essay is to examine how Gaṅgeśa treats this problem and see how he comes to an answer. Our study will show that both in the presentation of the difficulty and for the solution of it, Gaṅgeśa follows a source other than Śaśadhara, though in general in the early part of Īśvaravāda, Gaṅgeśa normally follows Śaśadhara. But since we cannot show definitely that it is a new source, it is also quite possible that the difficulty as well as the answer to it is an original contribution of Gaṅgeśa. In our present context, it is the second possiblity that seems to be more plausible since we do not find any trace of the answer which Gaṅgeśa gives here in this form in the pre-Gaṅgeśa writers such as

Śaśadhara, Vallabha or even in Udayana. Hence our conclusion is that both the formulation of the difficulty and the formulation of the answer are original contributions of Gaṅgeśa himself.

PR-16

MATERIALISM OF JARADGAVĀ

Dr. Ganesh Thite, Poona

Materialistic thoughts (*Cārvākāvādā*) are scattered in some ancient Indian texts. In this paper an attempt is made to draw the attention to Jaimini-Aśvamedha 6.32-54 a passage in which Jaradgavā maintains materialism. She opposes Vedic sacrifices and religious practices in general. But her thinking is not merely oppositionary. She emphasizes on the cattle-products and agricultural products. She also stresses the point that every one should do his own business. She is not willing to attend the ṣacrifice being performed by Yudhiṣṭhira. But she is forced to attend. This shows what treatment was given by the conservative people to the materialists.

PR-17

VĀMABHĀVA (LEFT METHOD) OR HETERODOX WORSHIP IN KĀLIKĀPURĀṆA

Prof. Vishvanarayan Shastri, New Delhi

According to *Kaulas* when an adept attains the stage of *Kaula*, he is to practise Vāmācāra-method and thus Vāmācāra is an advance stage towards Supreme goal. This is also called Kaulācāra. The Kālikāpurāṇa uses the term *Vāmabhāva* instead of *Vāmācāra*. The notion of Vāmabhāva has much more wider meaning and import than the term *Vāmācāra* used in the limited sense by the *Kaulas* and in some Tantras.

The *Vāmabhāva* broadly means the heterodox method of worshipping a diety which is opposed to and exclusive of *Dakṣiṇabhāva* or right-method. *Vāmabhāva* is in contrast to *Pañca-mahāyajña*. To fit into this unorthodox method of worship the goddess Mahāmāyā has been described in Kālikāpurāṇa as having two characters: peaceful and terrifying. By stressing this method a bit further it can be applied to some other gods and goddesses. That is, a god or goddess can be worshipped by *Vāmabhāva* when he or she assumes *tiṣkṇarūpa* or 'left-shape'. In fact the KP says that some of the goddesses should be worshipped in both the forms.

According to KP the goddess *Mahāmāyā* has many left forms. The left form of Lakṣmī is known as *Dahanabhairavī* or *Mahālakṣmī,* that of *Saraswatī* is *Vāgbhairavī.* Even gods have their left forms. Viṣṇu is *Narasiṁha* in his left form and Kṛṣṇa is *Bālagopāla* and Brahmā is *Mahāmoha. Mahāmoha* is the originator of Lokāyata cult.

It is probable that the author of KP has tried to introduce the local cult or the method worship and given it the form of wider acceptability by making the both methods of worship a common practice.

PR-18

ON THE CONCEPT OF PROPERTY AND LOCUS IN NYĀYA THEORY OF PERVASION

Dr. Bimal Krishna Matilal, Toronto (Canada)

A property is what purports to be located in some locus or other. A locus is that in which properties are locatable. Negation of a property in construed in Navyanyāya as another property. We can define the Presence-range of a property as the class of all loci where that property is locatable, and the Absence-range of that property as the class of all loci where such property is not locatable.

The Presence-range of an ever-present (*Kevalānvayi*) property is the whole universe of loci. Its Absence-range is empty. Negation of an ever-present property is not allowed.

And *s* is said to pervade *h* if and only if the presence-range of *h* is a sub-class of the presence-range of *s*. Introduction of partially occurrent property involves complications which will be discussed further.

PR-19

THE DESPONDENCY OF ARJUNA AS EXPLAINED BY ŚAṄKARA AND RĀMĀNUJA

E. Ananta Krishna, Waltair (A.P.)

Bhagavadgītā—the universal scripture, is called forth by the despondency, inquisitiveness and surrender of Arjuna. Śaṅkara and Rāmānuja, two great lights of wisdom tradition, have interpreted the scripture

from their distinctive standpoints. Arjuna's despondency was the result of *adhyāsa* according to Śankara, while, it is misplaced and untimely affection and pity due to *avidyā,* according to Rāmānuja. Śankara finds Arjuna fit for Brahmavidyā due to his desire to know his ultimate goal inspite of his perplexed state of mind. Rāmānuja on the other hand proves the fitness on account of Arjuna's Prapatti or total surrender. Thus we see that both the *Āchāryas* interpreted the same scripture highlighting their individual schools of philosophy.

An attempt is now made here to present how the two great Ācāryas have interpreted the despondency of Arjuna critically, and to highlight the points of difference.

PR—20

AITAREYA UPANIṢAD AS PRESENTED BY ŚANKARĀNANDA IN ĀTMA-PURĀṆA

Dr. G.H. Godbole, Bombay

Atmapurāṇa or *Upaniṣadratna* also called as *Upaniṣadsārārthaprakāśa* is a work on Advaita philosophy. It consisis of eighteen chapters and contains the substance of the principal Upanisads. It is in the form of verse.

Some believe Śankarācarya to be the author of this work but no satisfactory evidence is available to arrive at this conclusion. It is now accepted that Śankarānanda Swāmī the pupil of Ānandātman, and the preceptor of Sāyaṇa alias Vidyāraṇya is the author of this work. He must have been a Dravidian brahmin living the vicinity of the bank of Kāveri.

The philosophy of the Aitareya Upaniṣad is very elaborately revealed in the first chapter of the Purāṇa. It consists of 887 verses spread over as follows : 1 to 94 Introduction and 1st Khaṇḍa, 95 to 116 2nd Khaṇḍa, 117 to 333 3rd Khaṇḍa, 334 to 686 4th Khaṇḍa, 687 to 872 5th Khaṇḍa and 872 to 887 conclusion.

There are several passages in the Upaniṣads where Śankarāchārya is not very clear in their exposition. Śankarānanda has been very lucid while unfolding such passages. In this paper a number of passages have been selected in order to establish how Śankarānanda has made an attempt to carry the banner of the Advaita doctrine to the masses and not kept it as reserved for the elite. The influence of the Chāndogya, Kāṭhaka, Bṛhadāraṇyakopaniṣad, the Bhāgavata and Vīṣhṇu Purāṇas on the mind of the author while unfolding the doctrine of the Aitariyopaniṣad only helps to support the above conclusion.

PR-21

A CONCORDANCE IN THE PURĀṆA LITERATURE

Dr. P.N. Upadhye, Bombay

The Purāṇa literature is a distinct class itself in the history of Indian Literature. Traditionally 18 Purāṇas are classified into three fold divisions on the basis of three guṇas. Thus 6 purāṇas are called Viṣṇuvite purāṇas-viz. Viṣṇu, Nārada, Bhāgavata, Garuḍa, Padma and Varūcha and all these are of Sāttvika nature; purāṇas belonging to Brahman are Brahmāṇḍa, Brahmavaivarta, Mārkaṇḍeya, Bhaviṣya, Vāmana and Brahma and they are of rājasa nature. The rest are in praise for Śiva. They are Matsya, Kūrma, Linga, Śiva, Skanda and Agni which are tāmasic in nature. But this division of the purāṇas appears to be too artificial, and on an examination of their contents it is seen that all the purāṇas accept the authority of the Vedas. All the purāṇas speak of the advantages both in the world and in the world beyond by mere reading and hearing them. It is also as argued by Dr. Winternitz (His. of Indian Literature, Vol. I, page 532) that the *Matsya Purāṇa* though looked upon as a tāmasa has Viṣṇuvite and Śivatu chapters in the text, Brahma Purāṇa teaches sun-worship as well as Vishṇu and Śiva worship. The Padma purāṇa clearly says 'purāṇa dharmaniścayaḥ' and this is the main object of all the purāṇas viz. to reveal the meaning of the Veda and make people devoted to religion. Though the purāṇas describe favourite deity in glowing terms it is seen that the purāṇas stamped as sectarian in attitude are not against each other. On the other hand they display diversity in unity and unity in disversity. Trinity-union of three gods, Brahmā, Viṣṇu and Maheśa is accepted. No one is inferior or superior and as such in thought all the purāṇas accept famous principle of 'ekaṁ sad viprā bahudhā vadanti'. All the purāṇas seemed to have derived the idea from the Vedas, but in them the one universal Being is of a higher order than a personification of attributes. In the purāṇas one Supreme Being is supposed to manifest itself in the form of Śiva or Viṣṇu. An attempt has been made in this article to show how there is the concordance in this Purāṇa literature in thought and mysticism.

PR-22

UDDĀLAKA ĀRUṆI ON 'PHYSIOLOGY OF A DYING PERSON' CHĀNDOGYA UPANIṢAD VI

Miss Y.K. Wadhwani, Poona

The paper endeavours to bring out clearly the implications of 'vāṅ manasi sampadvate manaḥ Prāne prāṇas tejasi tejaḥ parasyāṁ devatāyam'

(Ch. Up. 6.8.6 and 6.15.2.) with reference to a dying man. With the help of internal evidence, it has been shown that 'parasyāṁ devatāyāṁ sampadyate' is the same as 'sati sampadyate'.

In the light of this interpretation, the passages 'sati saṁpadya na viduḥ'—and—'sata āgamya na viduḥ—' (found in Ch.Up. 6.9 and 10) have been discussed, and the interpretations of Ch.Up. 6.8.6 and 6.15.2 by Śaṅkara and Rāmānuja have been examined.

PR-23

LAKṢMĪ IN THE PURĀṆAPAÑCALAKṢAṆA TEXTS

U.N. Dhol, Puri (Orissa)

In order to find out the historical tradition of ancient India F.E. Pargiter had to study the Purāṇas in a very systematic manner and came to the conclusion that the Purāṇas like Vāyu and Brahmāṇḍa had one text-kernel and embodied the oldest vision of the Pañcalakṣaṇa texts, Matsya, Brahma and Harivaṃśa preserved the next best versions. Following Pargiter, Kirofel made a thorough study of the Purāṇas to find out the nucleus of the Purāṇas and for that purpose he had to depend upon these five characteristics as the Chief characterstics of the Purāṇas as a result of his research through deductive method he pointed out that the Pañcalakṣaṇa texts in the Brahma and Harivaṁśa were by for the oldest, Brahmāṇḍa and Vāyu followed them where the Pañcalakṣaṇa texts had undergone some changes, but the texts of Matsya could be called as a revised form of two text groups-Brahma-Harivamśa and Brahmāṇḍa-Vāyu. Through this method of comparative study of different Purāṇas, Kirfel prepared a concordance of the Pañcalakṣaṇa texts consisting of four chapters.

In the Pañcalakṣaṇa texts we meet with four different myths about Lakṣmī. In the earliest traditions which is recorded in the Brahma-Harivamśa, Lakṣmī along with other eight divinities attended upon Soma, the moon. In the text best version of the Pañcalakṣaṇa Lakṣmī is born of Dakṣa and Prasūti and is given in marriage with Dharma, but the third group of texts recorded Lakṣmī as the daughter of Bhṛgu and Khyāti and her marriage with Viśṇu. Last of all the myths about Lakṣmī we find the description of Lakṣmī as an emanation of Satī, the consort of Śiva and the myth clearly stated that through innumerable female divinities sprang from Satī still Śrī and Prajñā played the vital role and out of these-Śrī and Pranjñā thousands of female deities originated.

PR-24

A NOTE ON THE TERMINOLOGY OF VEDĀNTA SŪTRAS WITH SPECIAL REFERENCE TO THE TERMS REFERING 'ŚRUTI'

Prof. K.T. Pandurangi, Bangalore

Paul Deussen has complained that the Vedānta Sūtras are utterly un-intelligible, they contain only catch words and leave everything to the interpreter. He has quoted instances wherein one and the same term occurring in different sūtras is differently interpreted. However, a closer examination of the sūtras will reveal that Bādarāyaṇa has a specific meaning or a specific aspect of the meaning in mind for each term he has employed and the choice of terms and words is carefully made. A full study of the entire range of his terminology will be beyond the scope of a single paper. Therefore, a study of the terms referring to Śruti is made in this paper.

The main object of Vedānta sūtras is to interpret and harmonise the Upanishadic teachings so as to evolve a system of Vedânta Philosophy. Therefore, Upaniṣadic passages constitute his sources or viṣaya Vyākhyās. To interpret these source passages he has to refer to many other Upaniṣadic passages, as arguements, parallels, explanations and in a number of other contexts. A study of the precise meaning of the terms used to indicate these passages is very essential to fix these passages he has in mind. He has employed more than one term for this purpose. These are grouped below having regard to the particular shade of meaning intended by the Sūtrakāra. श्रुतेः, श्रुतत्वात्, श्रुतु श्रवण । श्रुतेः is generally preceded by a word having a reference to the point on hand. शब्दात्, शब्देभ्यः, शब्दविशेष, शब्दान्तर, शब्दशेष, स्वशब्द, शब्दमूल, शब्दकोप, यथाशब्दम्, शब्दावरोध, शब्दविधि । शब्दात् is generally preceded by a word having a reference to the point on hand. दर्शयात्, दर्शयति, दर्शयतः, दृष्टम्, दृश्यते । आह । व्यपदेश, व्यपदिश्यते । उपदेश । आम्नान, आमनन्ति, अधीयते । अभिधान, वचन, विगद्, उपन्यास । Key words of the passages especially selected for the discussion and interpretation such as आनन्दमयः, आकाशः, प्राणः, अन्तर्यामी, भूमा, अक्षरम्, हृदरः, आरम्भणम्, etc.

Even in these cases where-in reference to the passage concerned is clear the Bhāṣyakāras have differed in selecting the passage concerned. अशब्द, अश्रुत, अनाम्नान, अनभिधान, etc. also require examination.

In this paper the meaning and the implications of these terms are discussed with due regard to the meaning assigned and the passages selected by different Bhāṣyakāras and a probe into the terminology of Bādarāyaṇa is made.

PR-25

RELIGIOUS SECTS IN THE NĀṬYAŚĀSTRA ASCRIBED TO BHARATA

Dr. C.J. Nayak, Ahmedabad

For a student of Indian Culture, Nāṭyaśāstra supplies valuable information. Social, economic, political, and religious conditions are very well mirrored in this work. The religious sects and creeds are referred to in Adhyāyas 2, 17 and 21. The second Adhyāya which deals with *Maṇḍapavidhāna*(description of a play house), mentions *Pōṣaṇḍas Śramaṇas* and *Kāṣāyavasanas.* In 17th Adhyāya, while assigning speeches and dialects to the various characters in a play, Bharata mentions *Vyājalingapraviṣṭas, parivrājakas, Śramaṇas, Śākyas, Tapasvins Bhikṣus, Cakracaras* or *Cakradharas, Bhāgavatas, Tābasas, Cokṣas, Śrotriyas, Śiṣṭas* and *Liṅgasthas.* In verse 97 of this Adhyāya, the Kāpālikās are also mentioned. Adhyāya 21, which deals with the *Āhāryābhinaya,* prescribes costumes and dress for the *Ṛṣis, Tapsvins, Tāpasas, Munis, Nirgranthas, Śākyas, Śrotriyas, Vratānugas,* and *Yajñadikṣānvitas.* All these names denote religious sects and creeds. In this paper I have tried to identify them in the religious and historical perspective of ancient India. Their costumes, dress and hairstyle as described in the Nāṭyaśāstra are also given. This gives an interesting picture of the society.

From these names of religious sects and creeds, we can infer that Brahmanism in its aspects of Vedism, Śaivism and Vaiśnavism as well as the Śrāmaṇic sects of Jainism and Buddhism were current in the society mirrored in the Nāṭyaśāstra.

PR-26

THE MEANING OF *VARṆA* IN THE CONTEXT OF SOCIAL SYSTEM

C. Ramanathan, Bangalore

The classification of ancient Indian Society into four classes is said to have been very scientific. The word varṇa is one of the oldest terms in Sanskrit language being traced back to the Indo-European period. Originally its sense was 'colour' and therefore it was employed to distinguish between the conquering Aryans and the aborigines. As the Vedic period drew to an end its meaning became highly technical and later the word maintained its technical sense as a term *par excellence* to indicate the entire social system in India. The Upaniṣads use the word varṇa with specific classes of society, viz., Brāhmaṇa, Śūdra. etc.

The term varṇa is derived from two roots. *vṛi* and *varṇa* in classical Sanskrit. Yāska, however, defines it as वर्णो वृणोतेः (निघण्टु, II-3). In classical Sanskrit the roots वृञ् आवरणे (10-271) or वर्ण क्रियागुणवचनेषु (10-391) have the appropriate sense for the derivation of *Varṇa*, 'social system,' which evolved from the original sense colour.

In the Smṛtis and Purāṇas the word varṇa plays an important role as a great social institution in ancient India. The treatment of *varṇa* in the Mahābhārata reflects a fundamental unity of all classes of society. The books on social law, however are very rigid in their approach and the word is sometimes mixed up with *Jāti*, caste. Those who were permitted to study the Vedas traditionally were known as *Dvijātis* whereas Śūdras were called *ekajātis*. They also deal at length on inter-*varṇa* marriages.

PR-27

CHĀRVĀKA : VEHICLE OF RECONSTRUCTION OF HISTORY AND THOUGHT

R.G. Kulkarni, Poona

Chārvākavāda represents a brilliant aspect of Indian rationalism. Lokāyata, its other name, suggests that it was accepted by the people at large. But since the literary evidence of this movement is too scanty, we have to trace its vicissitudes through the general history of India. The names of various *ṛṣis* (seers), the rise of ahiṁsa-doctrine, Śvetaketu's concept of the institution of family, the early development of *Jñāna* worship, the propagation of smṛtis and the aristocracy of the Kṣatriyas are the chief landmarks of the history of Chārvākavāda. After the tenth century it began to disappear from the stage of Indian thought. One can, however see its latent forces working in the reign of Akbar and in the arrival of modern Indian democracy which may be regarded as a contribution of this glorious school.

PR-28

THE TAPTAMĀṢA ORDEAL DISCUSSED IN THE DHARMAŚĀSTRA

S.N. Pendse, Amravati

Taptamāṣa (Taking out by hand heated metal piece from boiling oil), one of the nine ordeals discussed in Dharmaśāstra is first introduced

by Nārada. It happens to be an ordinary ordeal in the Dh. system; but by 11th century it starts gaining prominence. There was a growing demand for this ordeal. Known as *Ravādivya* or *Mahādivya* during Maratha period, we find about 16 instances of this ordeal in Maratha documents. It was practised in numerous tribes of India. It thus became the most widely practised and the most dominating ordeal amongst all the Indian ordeals. The paper discusses the ordeal in all its aspects.

PR-29

A COMPARATIVE STUDY OF THE SOCIAL CUSTOMS OF BENGAL AND MITHILĀ AS RECORDED IN THE ĀCĀRA-CANDRIKĀ OF BENGAL AND IN THE NIBANDHAS OF MITHILĀ

Dr. Bani Chakravorty, Calcutta

It is intended here to discuss critically the social customs of Bengal as recorded in the unpublished work, the *Ācāra-Candrikā* of Śrīnātha Ācārya Cūḍāmaṇi, a Bengali nibandhakāra of the 15th cen. A.D. and those of Mithilās recorded in the works of Rudradhara, Vācaspatimiśra etc. in the 15th cent. A.D.

Śrīnātha, the son of Mahāmahopāddhyāya Śrīkarācārya, was the teacher of Raghunandana, the fairest jewel in the crown of Bengal Smṛti. Of the sixteen works of Śrīnātha, the Ācāracandrikā is one of the most valuable treatises for its considerable opinion on the different daily customs. Śrīnātha is distinguished from Śrīnātha Bhaṭṭa, the author of the *Koṣṭhī-pradīpa* and *Dattaka-nirṇaya*, Vācaspatimiśra is a great Smṛti nibandhakāra in Mithilā, who has to his credit a large number of Smṛti nibandhas. He is distinguished from the great philosopher, Vācaspati, who was the author of Bhāmatī on the *Śārīraka-bhāṣya* of Śankara flourishing in the first half of the 9th cen. A.D.

We have discussed critically in our paper various rites and rituals of ancestor-worship as recorded in the Ācāra-candrikā of Śrīnātha and in the works of Raghunandana of Bengal and Rudradhara, Vācaspatimiśra etc. of Mithilā.

PR-30

"ब्रह्मणि श्रुति-समन्वय-विमर्शः" इति

श्री-दीपक-घोषः, कलिकाता

सर्वेषां वेदान्तिकानां श्रुति-प्रमाणकं ब्रह्मेति श्रुति-समन्वय-द्वारैव ब्रह्म-स्वरूपं सर्वैः वेदान्तिकैः निर्धारितम्। तत्र ब्रह्म सगुणं निर्गुणञ्चेति प्रसिद्धं लोके। अन्ये च केचन

वेदान्तिका: रामानुजाचार्य्याद्य: केवलं सगुणमेव ब्रह्म स्वीकुर्वन्ति । तत्र सर्वैरेव वेदान्तिकैः श्रुतिवाक्यानि स्वाभिमत-ब्रह्मणि समन्वितानि इति प्रदर्शितम् । उपक्रमोपसंहारादिभि: लिङ्गैः श्रुतीनां समन्वय: तात्पर्यावधारणे कर्त्तव्य: इत्यत्रापि नास्ति पण्डितानां मत-वैषम्यम् । अत: उपक्रमोप-संहारादिभि: लिङ्गैः श्रुतिवाक्यानि सगुणे ब्रह्मणि कथं समन्वितानि—कथं वा तैरेव लिङ्गैः निर्विशेषे कूटस्थे ब्रह्मणि समन्वितानि वा भवेयु: इति तावत् एवादौ यथामति प्रदर्श्यंते । तदनन्तरञ्च उभयो: पक्षयो: बलाबल-विचारेण कस्मिन् पक्षो स्वारसिक-तात्पर्यम् तदेव किञ्चिदालोच्य विद्वज्जन-भूयिष्ठायाम् अस्यां परिषदि युक्तत्वायुक्तत्व-निर्धारणार्थं सविनयं समुपस्याप्यते इति शम् ।

PR-31

THE PROBLEM OF THE ILLEGITIMATE CHILDREN AS TREATED BY THE VEDIC RELIGION

Usha M. Apte, Poona

The human society all over the world has to face and solve the problem of illegitimate children. I propose to make an attempt to find out how these children were treated in the Vedic period from the evidence of the available literature.

My approach to this problem is of a religious nature, although this would come under the domain of social or legal studies. My investigations are restricted to the Vedic period. To any Indian mind, the *Vedas* along with the later *Saṁhitās, Brāhmaṇas* and *Upaniṣads* are sacred religious texts. Hence everything contained in these books has a sacred halo about it. So far as the Vedic period is concerned, the problem is essentially religious.

In my investigation I have tried to cover the four Vedas, the later Saṁhitās, the Brāhmaṇas and the Upaniṣads. Particularly references to *kānīna, kṣetraja, kumārīputra, Bhrūṇahatyā, Āyogavas Paiśāca* and *Rākṣasa* marriage are presented. The lives of Satya kāma, Jābāla, Mahīdāsa Aitareya and Kakṣivat Auśija are quoted and studied as examples.

Thus I have arrived at the conclusion that the illegitimate children and their mothers got a respectable place in the Vedic society if they attained and displayed some qualities.

PR-32

GURU-DISCIPLE RELATIONSHIP IN THE BHAGAVADGĪTĀ

Dr. G.V. Kulkarni, Kolhapur

In order to understand the universal message of the Bhagavadgītā, it is necessary to make an enquiry of the Guru-disciple relationship and its implications in the work. The paper deals with this aspect in the light of the following points.

(1) The psychological critical moment in the life of Arjuna when he for the first time approached Kṛṣṇa as a disciple—initial surrender of him. Then Kṛṣṇa becomes friend, philosopher and guide to him and answers his questions.

(2) Arjuna is an ideal disciple and Kṛṣṇa an ideal guru—He listens with attention and this listening gives him more and more clarity. Kṛṣṇa removes his doubts and ignorance.

(3) Guru is God and Ātman—Kṛṣṇa reveals his divine nature.

(4) Love for disciple, the gate for supreme secret—Kṛṣṇa's references to Arjuna as a great beloved and loyal devotee.

(5) Guru may at times be harsh as Kṛṣṇa was at the beginning of his discourse in Chapter II.

(6) Guru is only a sign-post. The disciple has to exert. The real Guru is within. Kṛṣṇa says so.

(7) The original and the later Gītā—this relationship might have been developed in the later Gītā.

PR-33

ŚAṄKARĀCĀRYA'S INTERPRETATAION OF KAṬHA UPANIṢAD, STANZA I.I. 20

Dr. Minal M. Vora, Bombay

In Brahmasūtra 1.4.6—"Trayāṇām eva ca evaṁ upanyāsaḥ prasnaḥ ca" i.e. "And there is question and explanation relative to three things only (not to the Pradhāna)," Śaṅkarācārya quotes the Kaṭha Upaniṣad stanza I.I. 20, viz. "There is this doubt about a dead person – 'he is' say some, 'he is not' say others. May I, being instructed by you, know this, is the third of the boons (offered by you)."

In the Kaṭha Upaniṣad Bhāṣya Śaṅkarācārya has treated Kaṭha Upaniṣad stanza I.I. 16 'b' as a separate boon, leading to the confusion of the number of boons.

Moreover, the Brahmasūtra 1.4.6 is rather ambiguously worded and leads to differing interpretations. Śaṅkara's interpretation of 'Trayāṇāṁ' as 'trayāṇāṁ padārthānāṁ' or 'trayāṇāṁ' speaks for the inherent ambiguity of the sūtra which he exploits to meet the Sāṁkya contention.

Thus, the comparative study of the Upaniṣad Bhāṣya and the Brahmasūtra Bhāṣya of Śaṅkara reveals that the Bhāṣyakāra contradicts the text of the sūtra, his own statement in the Brahmasūtra Bhāṣya that only three boons are given and in the Kaṭha Upaniṣad Bhāṣya under stanza I.I. 19 he even inverts the order of the boon, ".. being pleased I have granted you this, the fourth boon, O Naciketas, choose the third boon." The contradiction between the two interpretations of the word 'trayāṇām' of the sūtra is also flagrant.

PR-34

SVASTIKĀ—A SOLAR SYMBOL OF ARYANS

Dr. Rasik Vihari Joshi, Jodhpur

Svastikā symbol is the property of Aryan race. It migrated to all the four corners of ancient world wherever Indo-European branches spread; it is totally absent among Egyptians, Chaldaeans, Assyrians and Phoenicians who did borrow from their neighbouring countries certain symbols and ornaments. It has equally religious character and it very frequent in eastern countries such as Tibet, Japan and China where it undoubted migrated from India with the spread of Buddhism. In all probability it was introduced in India from Greece, Caucasus or Asia Minor, it subsequently travelled among Mangolian races due to its adoptation by the Buddhists. It appeared in Iceland very late and there completely disappeared for reasons not known.

The questions to be answered is why *Svastikā* has no where been found among ancient Persians and in the countries of Egypto—Semitic group, why it played only a secondary, erased and obliterated role among the Aryans of Persia, why it is not met with an Egypt, Assyria and Chalaen and why have Phoenicians not know it in early period. The only plausible answer that these nations have already had other religious symbols discharging similar function such as phylactery or astronomical or divine. We cannot forget that the talismanic cross 'crux

ansata' of Egyptian monuments in all the countries from Persia to Libya enjoyed the same status, importance and previlege as that of Svastika. Besides, Persia (winged circle) and crux ansata never succeeded in establishing themselves wherever Svastika predominated in Aryan world. Even in India where both these symbols migrated with Greeks, the Iranian symbolism met only with a new meaning. We may divide the ancient world into two groups characterised (i) by the presence of Svastika (ii) by the presence of winged circle as well as crux ansata. The first belongs to Greek civilisation and the second to Eygpto-Babylonian culture.

I have put forward two evidences in this paper in support of the solar origin of Svastika : (a) the image of cosmic tree (b) Astronomical dial.

PR-35

THE MYTH OF CREATION—A STUDY

Dr. K.N. Chatterjee, Varanasi

A myth speaks of the intrinsic relationship of the symbol and what is symbolised. This relationship is rooted in the experience of the affinity between an emotion or thought on the one hand and a sensory experience on the other. The symbols used in the myths of different peoples therefore are astonishingly similar because they are as old as the basic sensory experiences and the emotional experiences as well, of all men.

The myth of creation is a myth of universal distribution. It has engaged the minds of the Indians, the Babylonians, the Egyptians, the Greeks and the Romans as well. The Ṛgveda metaphysically explains the idea of Creation. The Supreme one existed all alone in the beginning, it says, although the pre-Creation state can neither be described nor defined. All beings are born of the sacrifice says the Śatapatha Brahmaṇa. The primal being the Puruṣa performed the sacrifice and the universe sprang up from it. The Puruṣa performed the sacrifice, when there was no Creation and as an oblation therefore, He had to offer Himself—He was both the yajamāna and the *havis*. The sacrifice is therefore called the Puruṣa-yajña.

The aforesaid myth obviously embodies as a principle of monism and the phenomenal world is held to be the manifestation of one Cosmic spirit. The Upaniṣads u nderstood this spirit as Brahman.

PR-36

THE DEVELOPMENT OF MOKṢOPĀYA IN THE ŚRĪ-VAISHṆAVA SAMPRADĀYA IN THE CONFLUENCE OF THE VEDĀNTA, THE PAÑCARĀTRĀGAMAS AND THE HYMNS OF THE ALVARS

Dr. Robert C. Lester, Colorado, USA

This paper seeks to clarify certain aspects of the early development of the Śrī-Vaishṇava Sampradāya. The key point of reference is mokṣopāya as exposited by Bhāshyakāra Rāmānuja, the several commentaries to Nammalvar's *Tiruvaiymoli* and the Pañcarātrāgamas.

Śrī-Vaishṇavas look to Rāmānuja not only as Bhāshyakāra but also as one who established prapatti/śaraṇāgati as mokṣopāya and one who played a major role in the establishment of the authority of the Pañcarātra Āgamas and the development of idol worship in the temple. Pointing out that Rāmānuja, in fact, does not teach prapatti/śaraṇāgati as mokṣopāya, that he makes scant reference to the Pañcarātra system, and that he allows no significant place in his sādhanā for idol-worship in the temple, the paper attempts to show that these matters received development to their present posture only post-Rāmānuja, as revealed by an examination of the commentaries to *Tiruvaiymoli* and a study of selected Pañcarātra Āgamas.

The paper seeks to clarify traditional arguments as well as to present the results of historical-critical method.

PR-37

MAN, HIS NATURE AND DESTINY IN INDIAN PHILOSOPHY : A HUMANISTIC APPROACH

G. Sundara Ramaiah, Waltair (A.P.)

The Indian philosophical tradition is essentially man-oriented. 'Know thy self' is the key-note of Indian Philosophy. The aim of this paper is to give an account of the nature of man and his destiny as understood by the Indian Philosophical tradition. Questions such as— What are the ways of life and thoughts of the ancient Indians ; What are the values of human life that are recognised by them and what are the principles that guided and moulded their life—are considered.

The relevance of these questions to the modern context is viewed from the humanistic standpoint.

All the systems of philosophy regard that man's life is full of sorrow, though they disagree with Buddhism when it says that life is nothing but misery and sorrow. All systems say that the imperfections and shortcomings of the human life can be removed completely by realizing one's own relation with the Absolute Reality and by leading a harmonious life, for which they prescribe a method (*sādhanā*).

PR-38

THE SĀRAḶĀ CULT IN ORISSA

Prof. R.C. Pripathy, Baripada (Orissa)

The goddess Sāraḷā in Orissa is famous as the goddess of Learning and Knowledge. It is the prototype of the goddess Saraswati. The famous temple of the goddess Sāṛalā is situated in the village of Kanakpur of Cuttack district. It is a reputed citadel of Śākta worship. Local beliefs and customs have created a cult of itself around this deity. The first poet of Oriya literature Śrī Sidheswar Parida was a staunch devotee of this deity. The celebrated poet is known as Sāṛalā Das also. His famous Mahābhārata is the ancient literary testimony in Oriya literature.

Centuries back, a branch of the river Kathajodi was flowing from the main stream and confluenced in the river Mahanadi at modern Jaipur village of Paradeep Road. From the village Pandara, the river had its northern course. As per Aryan belief, when a river flows northward, it is supposed to be most sacred, so from the village Pandara till Jaipur of Cuttack district, they are hallowed as sanctified. From the point of its northward course, another branch river flowed towards east and met the bay of Bengal in the east. This river was known as the Bruḍhā Mātangini. In some places of ancient Oriya literature, this branch river is described with the name Prāchī and Chandrabhāgā. Beside the river Bruḍhā Mātangini, the village deity of Sāraḷā was previously worshipped. She is often mentioned as *Chandī* by Sāṛalā Das. Sidheswar, the celebrated poet of the Oriya Mahābhārata worshipped this deity. This happened towards the later part of the 14th century. After a successful composition of the Mahābhārata, Chandīpurāṇa and Vilanka Rāmāyaṇa, Sidheshwara Parida became famous as the first celebrated poet of Oriya literature and thenceforth he was named as Sāraḷā Das, after the name goddess Sarāḷā.

The deity resembles that of Durgā killing the demon Mahiṣāsura. By the side of the bank of the river Bruḍhā Mātanginī, many images of the type are now being worshipped. The deities are constructed of

red sand stones. The similarity of these deities testify that during one period, images of a similar type, were constructed and placed in various village-temples beside the river.

The river Bruḍhā Mātanginī is now extinct. Once upon a time, this was the cradle of "Udra Panibhāśā" and in course of time, the Oriya language and literature developed from this place. The goddess Sāraḷā is now worshipped as the symobolic mother of Oriya language.

PR-39

KASHMIRIANS' CONTRIBUTION TO PHILOSOPHY OF ŚAIVISM WITH ESPECIAL REFERENCE TO TEMPLE ART-ARCHITECTURE

Dr. D.N. Shukla, Chandigarh

The Śaivism of the South, as you know, is more dualistic and ritualists and consequenetly, comes closer to the Advaita of Śankara. The Tāntric element in Kashmir Śaivism have made it an independent philosophy of the Northern especially the Kashmir.

The Śaivism of Kashmir, through a very ancient philosophy has developed a new synthesis between the eighth and the twelfth centuries.

Like Sphoṭa-Brahma of Śabda-Brahma of the Vaiyakaraṇas Ekabrahma of Advaita-Vedāntins and Nāda-Brahma of the musicians, the Vāstu-paṇḍits have not been lagged behind in evolving out a philosophy of Vāstubrahma.

PR-40

FIFTH PURUṢĀRTHA-FIFTH MUKTI

Dr. G.M. Patil, Bombay

Students of Philosophy and Mythology are generally aware of four *Puruṣāarthas* and four *Muktis*, but Marathi Saint-poets have always added something crucial to the realm of philosophy and religion which is not only unique and unparalleled but is also a definite advancement in the principles of philosophy and a steady progress in the observance of religion. Shree Ekanāth of Paithan, the crescent jewel amongst the peace loving devotees, has, through his sublime experience and panoramic achievements, declared unequivocally that the devotion par excellence is superior to four *Puruṣārthas* (aims of life) viz. *Dharma*, *Artha*,

Kāma and Mokṣa and sublimer than four Muktis (deliverance) viz. *Salokatā, Samīpatā, Sarupatā* and *Sāyujyatā*. The present paper explains after Shree Ekanātha, the arguments put forword by the Marathi Saint-poet in his commentary on 11th Skanda of Shree Bhāgawatam.

PR-41

VINDHYAVĀSĪ : THE AUTHOR OF VYĀSABHĀṢYA ON THE YOGASŪTRAS

Dr. S.N. Shastri, Kurukshetra

Vindhyavāsin or Vindhyavāsa is one of the celebrated exponents of the Sāṁkhya-Yoga system. There is a lot of controversy about his personage and date etc. It is also held that more than one Vindhyavāsin existed. Here we are concerned only with Rudrila Vindhyavāsin, referred to by name in the *Tattvasaṁgraha-Pañjikā* of Kamalaśīla (p. 29). We shall confine ourselves to a particular problem, and that is :

Vādirāja Sūri the author of the *Nyāya-viniścaya-vivaraṇa* regards Vindhyavāsin and the author of the *Vyāsabhāṣya* on the *Yogasūtras* as identical—ततो मत् पतञ्जले: सूत्रम, 'दृग्दर्शनशक्त्योरेकात्मतेवास्मिता'; यच्च तत्र व विन्ध्यवासिनो भाष्यम्, 'भोक्तृभोग्यशक्त्योरत्यन्तासङ्कीर्णयोरविभागप्राप्ताविव सत्यां भोग: प्रकल्प्यते' (*Vyāsabhāṣya* 2.6, *Nyāya-viniścaya-vivaraṇa*, p. 231 L. 9.)

This statement seems to be more probable on the basis of some evidences, e.g. (i) According to the Chinese tradition Vindhyavāsin was a pupil or follower of Vṛṣagaṇa or Vārṣagaṇya, and he defeated the teacher of Vasubandhu in a debate, therefore, he must have been fully conversant with Buddhist doctrines, especially with Vijñānavāda. The author of the *Vyāsabhāṣya* also appears versatile in Buddhist doctrines including Vijñānavāda. (ii) There are two different series in the Sāṁkhya-Yoga doctrines, one of Āsuri and the other of Vārṣagaṇya. The Sāṁkhya as represented in the *Yogabhāṣya* is based on the school of Vārṣagaṇya. (iii) It seems that the author of the *Yogabhāṣya* has a high regard for Vārṣagaṇya and for the Vindhya mountain. (iv) A number of doctrines attributed to Vindhyavāsin can be traced in the *yogabhāṣya*. (v) So far as the name Vyāsa is concerned it may be his *gotra name*.

This hypothesis, however, awaits some other convincing evidences to stand as an historical fact.

PR-42

प्राचीनभारते विश्वमानवता

प्रतिमा चौधरी, शिलांग (मेघालय)

मानवीयसभ्यताविकाशप्रथमभुमौ उपप्लवप्लाविता: भारतीया इदानीं सम्यक् जनकल्याणरहिता अवतिष्ठन्ते। परन्तु कथमासीत् प्राकृत-क्षेमङ्करप्रयास: एषोऽपि न

आलोच्यते विविच्यते वा प्रायेण । तस्मात् ममैषा प्रेषणा आत्मनि समजनि । यथामति संक्षेपतः आलोचयामि । प्राचीनग्रन्थसाहाय्येन प्राचीनानां भावनाप्रकारम्, बहुतरग्रन्थेषु भावनाप्रकारस्य निर्देशनानि वर्त्तन्ते तावत् । परन्तु प्रबन्धबाहुल्यभिया तेषां ग्रहणे नाभवत् मे मतिः । अतोऽत्र उद्धृता कतिचित्-परोपचिकीर्षायां सर्वभूतावस्थितपरमात्मकथाः । उद्धृतञ्च तन्मूलकम् उपाख्यानम्, विशेषतः परार्थनिष्ठां विहाय स्वार्थनिष्ठानाम् असिद्धिः । उभयतो निष्ठानां मनोरथसाफल्यविषयकः रमणीयः संवादश्च संक्षेपतः कथितो मया । वहि प्राज्ञानां देशान्तरीयाणां कर्मप्रचेष्टायां मूलतः कीदृशाः भावाः समवर्त्तन्ते, अत्र तावत् वर्षे आसन् आदितः कीदृशाः भावनिवहा इति च संक्षेपतः आलोचितम् । सतस्वपि भुविवचःसु समासतः प्रोक्तैर्वचोभिः यथामति साधितः एष निबन्धः । इति एतद्ग्रहणेन अनुग्राह्या वयम् ।

PR-43

MORAL PHILOSOPHY OF CĀRVĀKA

M.M. Sapatnekar, Poona

In ancient times might or prowess was everything and there was absolutely no standard of justice. Instead people found solace in the concept of reward or reprisal in the next life. The traditions did lend support for any conceivable crime.

A new era of devlopments in agriculture, metallurgy, trade, commerce, communications was ushered in and there was great revolution in every walk of life. Societies of tribes gradually vanished giving way to fourfold system viz., Chāturvarṇya. City states replaced the innumerable village states, each controlled by a tribe and its chief.

To fulfil the need of security and well being for the wide population coming under the control of monarch or an emperor, a new art of government came into existence.

Undoubtedly the Smritikāras were pioneers in setting up rules. Amongst them Manu and Yājñavalkya are considered to be chief contributors.

The Smritikāras were infact influenced by the expositions of rationalists belonging to Lokāyata Philosophy, which laid stress on Dehavada and this-worldliness. In short the contributions of Smritikāras was by far and large a manifestation of secular outlook.

PR-44

REASSESSMENT OF THE MEANING OF ऋणं कृत्वा घृतं पिबत्

Dr. Manjul Mayank Pantul, Santiniketan

An effort has been made to reassess the meaning of ऋणं कृत्वा घृतं पिबेत् in this paper. The word Ṛṇa, has so far, been mistaken in the sense of borrowing. As a matter of fact it ought to have been taken in the sense of water, which is more appropriate and suited in the context.

PR-45

वेदान्ते वृत्तिविचार:

डा० राममूर्ति शर्मा, दिल्ली

वृत्तिविचारो भारतीयवाङ्मयस्य प्राणस्वरूप: सिद्धान्त:। अत्र प्रस्तुतशोधपत्रे निम्नलिखिता: सङ्केता: विवृता: सन्ति—

(क) सामान्यतो वृत्तिर्द्विप्रकारका-लौकिकी अलौकिकी च। परमन्त:करणस्य चतुष्टयत्वादन्त:करणाधिष्ठिता वृत्तिरपि संशय-निश्चय-गर्व-स्मरणभेदाच्चतुर्विधा वक्तुं शक्यते। शान्त-घोर मूढरूपेणापि वृत्तेर्भेदत्रयी विवेचनीया।

(ख) निर्विकल्पकसमाधि-सुषुप्त्योरयमेव भेदो यत् सुषुप्तौ वृत्तेरभावो निर्विकल्पकसमाधौ च वृत्ते: सत्ता स्वीक्रियते। तत्र 'तदानीमेतावीश्वरप्राज्ञो चैतन्यप्रदीप्ताभिरज्ञानवृत्तिभिरानन्दमनुभवत:' इति सदानन्दोक्तिमाश्रित्य वदतां केषाञ्चिदिदमपि मतं विवेचनीयं यत् सुषुप्तावपि वृत्तेरस्तित्वं स्वीकर्तुं शक्यते।

(ग) जाग्रत्काले सुखभोक्त्र्योऽन्त:करणवृत्तय इति तु सत्यं परं सुषुप्तौ वृत्तेरभावात् कथं 'सुखमहमस्वाप्सं'मिति सुखभोग: इति विवेचनीयम्। अन्यच्च सुषुप्तौ वृत्तेरज्ञाने लीनत्वात् अज्ञानस्य च जडरूपत्वात् कथमानन्दलाभस्तत्र संभवतीत्यपरा शङ्काऽपि विचारणीया।

PR-46

आचार्य विज्ञानभिक्षु का सांख्य-योग सिद्धान्त में योगदान

डा० ए० डी० सिंह तथा कु० प्रतिमा रस्तोगी, जोधपुर

सांख्य-योग के तो आचार्य भिक्षु ज्योति: स्तम्भ हैं। कालार्कभक्षित कहे जाने वाले सांख्यशास्त्र को पुनर्जीवित तथा प्रतिष्ठित करने की दिशा में इनका प्रयास

प्रशंसनीय है। सांख्य-योग तथा वेदान्त के सिद्धान्तों के वे मार्मिक व्याख्याता हैं। सिद्धान्तों की व्याख्या के साथ साथ उनकी तत्त्वपूर्ण समालोचना की है और इस प्रकार परम्परा से भिन्न नवीन दृष्टिकोण रखकर अपनी मौलिकता का परिचय दिया है। यद्यपि सांख्य-योग की इनकी व्याख्या में वेदान्त की छाप दिखलाई पड़ती है, तथापि अपनी व्याख्या में वेदान्त की ओर अधिक उन्मुख सर्वतन्त्र स्वतन्त्र रूप से प्रसिद्ध वाचस्पति मिश्र की अपेक्षा सांख्य-योग सिद्धान्तों की यह अधिक रक्षा करते हैं। सांख्य तथा वेदान्त के समन्वय में इनका प्रयास स्तुत्य है। विज्ञानामृतभाष्य में इन्होंने 'अविभागाद्वैत' की स्थापना की है।

सांख्य-योग सिद्धान्त में सृष्टि-प्रक्रिया, सत्त्वविशिष्ट महत्तत्त्व से ब्रह्मा-विष्णु शिव तथा अहंकार स्थित सत्त्व-रजस्-तमस् त्रिविध गुणों से क्रमशः देव-इन्द्रिय भूतों की उत्पत्ति, ज्ञान-प्रक्रिया, भोग, पंचप्राण, पंच वृत्ति, पंचभूमि, ख्याति, कैवल्य इत्यादि के स्वरूप के संबन्ध में आचार्य विज्ञानभिक्षु की विशिष्ट मान्यताएँ हैं।

PR-47

शैवपीठम्

विश्वनाथ भट्टाचार्यः, वाराणसी

अस्मिन् पुण्यभूमौ भारते वर्षे बहूनि पीठानि सन्ति। तेषु प्रत्येकदेवतानां पृथक् रूपाणि पीठानि वर्तन्ते। पीठानां पुनः सर्वेषामेव रहस्यमेकमेव।

अत्र तावत् शैवपीठमवलम्ब्य किंचिदालोचयितव्यम्। पीठंनाम उपवेशनाधारः यत्र शिव आविर्भवति, वसतिवा तत् शैवपीठम्। साधकः स्वकीयेन तपसा यत्र देवसान्निध्यं लभते स तदा स्वात्माभिमते आधारे पीठं निर्मीति।

शैवशास्त्रे एवमुक्तं-यदा परमशिवे स्पन्दनं जातं तदा शक्तेराविर्भावः, ततो नादोत्पत्तिः नादाद् बिन्दोरुत्पत्तिः। ततो नाद बिन्दु बीजात्मकं त्रिकोणं जातम्। एता एव इच्छा ज्ञान क्रिया रूपा त्रिशक्तयः। ततः षट् कोणं शिवस्य षडंगस्वरूपं षडैश्वर्यम्। तद् यथा—सर्वज्ञतातृप्तिरनादि-बोधः स्वतन्त्रता नित्यमलुप्तशक्तिः। अनन्तशक्तिश्च महेश्वरस्य यन्मानसैश्वर्यमवैति वेदः।

अथवा शान्ताशक्त्यन्तर्गतं वामाज्येष्ठारौद्रीरूपात्मकं त्रिकोणं अम्बिका शक्त्यन्तर्गतमिच्छाज्ञानक्रियात्मकं त्रिकोणं च मिलित्वा षट् कोणम्।

ततोष्टदलं पद्मं—शिवस्य क्षितिजलतेजोऽग्निवाय्वाकाशयजमान सोमेशानात्मकं अष्ट मूर्तिरूपम्। अथवाष्ट पत्राणि अणिमादिगुणाष्टकम्। केशराणि पीठशक्ति-स्वरूपाणि।

ततश्चतुर्द्वारम्—परा पश्यन्तीमध्यमावैखरीरूपंमथवा आत्मविद्या शिव-सर्वात्मकं चतुस्तत्वम् किंवा आत्मान्तरात्मा परमात्मा ज्ञानात्माख्यचतुस्तत्त्वम्।

पूर्वोक्ताया इच्छाज्ञानक्रियात्मिकाया अम्बिकाशक्तेः, वामाज्येष्ठा रौद्रयात्मिकायाः शान्ताशक्तेश्च सामरस्यमेव पीठस्योत्पत्तौकारणम् ।

द्वारस्य दक्षिणेपार्श्वे विनायकः उत्तरे पार्श्वे सभार्यनन्दी मध्ये आधारशक्तिस्तदुपरि अनन्तः, तदुपरि धर्मज्ञानवैराग्यैश्वर्यरूपपदचतुष्टयसमन्वितं सिंहासनं तस्य चतुष्कोणे अधर्मादिकं तदुपरि वामारौद्रयादि केशरान्वितं अनिमादिरूपं दलं परवैराग्यरूपं नालं शिव-ज्ञानात्मकं कन्दं कर्णिकान्ते त्रिमण्डलोपरि आत्मादितत्त्वत्रितयमासनम् ॥

PR-48

INTERPRETATION OF THE KARMAYOGA OF BHAGAVADGĪTĀ ACCORDING TO ŚAṄKARĀCĀRYA AND RĀMĀNUJĀCĀRYA, A CRITICAL AND COMPARATIVE STUDY

Smt. S.S. Deshpande, Baroda

As it is very well known to the scholars, Śaṅkarācārya gives highest importance to *Ātmajñāna*. As he says in the introduction to the Bhāṣya on chapter II of Gītā--"*Tasmād Gītāsu kevalād eva tattvajñānād mokṣaprāptiḥ na karmasamuccitāditi niścitaḥ arthaḥ*". According to him *karma* is meant for the ignorant people (*Ajñas*) i.e. those who have not attained *Ātmajñāna*.

If four aspects of *Karma* viz. (1) The meaning and importance of Karma in the life of human beings (2) The way in which it is to be performed (3) The types of Karma (4) The role of Karma in the life of great people are taken into consideration, it is found that Śaṅkarācārya interprets them in such a way that it would suit his above mentioned statement rather than the context and the teachings of Gītā. Not only that he either adds the words which are not found in the original verses or twists the meanings of the words or gives the alternatives for explaining the verses of Karmayoga so that all this will serve his own purpose.

On the other hand Rāmānujācārya gives the interpretation of the verses of *Karmayoga* as far as possible without interrupting it with the principles of his own philosophy. He has tried to understand different aspects of *Karmayoga* taught by Gītā. It is found that most of his interpretations of Karmayoga are in conformity with the original context and teaching of Gītā.

As a corollary the question arises as to who is a better and more faithful commentator of the *Karmayoga* of Gītā ?

PR-49

एकदेशिनैयायिक—भासर्वज्ञ

डा० उमा रमनझा, तिरुपति (ए०पी०)

भासर्वज्ञ की चर्चा न्यायभूषणकार, न्याभूषणसूत्रकार, भूषणकार, भूषण, तथा न्यायभूषणभूषण के नाम से मिलती है। राजशेखर ने उन्हें "न्यायसारतर्कसूत्रविधायक" कहकर उल्लेख किया है। स्याद्वादमञ्जरीकार ने "न्यायभूषणसूत्रकार" कहा है। वासुदेव ने "महाम्बुधिकल्प" कहकर प्रशंसा की है। प्रसिद्ध बौद्धतार्किक ज्ञान श्रीमित्र ने उन्हें न्यायालङ्करण कहकर न्यायशास्त्र के चार स्तम्भों में एक माना है। इसके अतिरिक्त भासर्वज्ञ के लिए आचार्य, परमाचार्य, परमाचार्यतार्किकभौम, शास्त्रकारचक्रचक्रवर्ती, वार्तिककार, पाशुपताचार्य, संग्रहवार्तिककार तथा अन्यान्य सम्मानसूचकपद प्रयुक्त किए गए हैं।

PR-50

AN ENQUIRY INTO THE PRAMĀṆAS USED BY ŚAṄKARĀCĀRYA

Dr. Miss S.A. Nachane, Baroda

In his commentary on the Brahma-Sūtras Śaṅkarācārya happens to mention various Pramāṇas, Sometimes the usual viz. *Pratyakṣa* etc. as per the Mīmāṁsakas, while at others a different set viz. *Mantra, Arthavāda, Itihāsa, Purāṇa* etc is cited. Many a time "Loka" also is quoted as an authority.

During commenting on B.S.I. i.2. he happens to distinguish between two types of sets viz. *Śrutyādayah* and *Anubhavādayah.* There is difference of opinion in interpreting these as per Bhāmatī of Vācaspati and Pañcapādikā, by Padmapāda.

An attempt is therefore made in the paper to discuss these Pramāṇas, also in comparison with those used by Śabaraswamin, as Śaṅkarācārya seems to have been influenced by the latter.

PR-51

ŚĀLAGRĀMA-ŚILĀ—A MEDIUM OF WORSHIP IN THE PADMAPURĀṆA

Dr. Sharda Goel, Delhi

The mediums of worship can be divided into two categories—internal and external. The internal, ones are like heart or soul,

whereas the external ones called pratīkas are Sun, water, image, Sthaṇḍila, Śālagrāma-śilā, Maṇi, Cakra and the like In order to attain unity with the Ultimate Reality, to a less qualified spiritual seeker, worship with the help of some appropriate symbol or *Pratīka* is prescribed. The deity is worshipped not as a symbol but through the medium of the symbol.

Out of all the *Pratīkas*, the *Śālagrāma-śilā* and the image of Viṣṇu are highly recommended for worship and are much eulogised in Padmapurāṇa. But the worship at home of the deity through the Śālagrāma-śilā is preferred and highly desired by the saints. While laying emphasis on the worship of Viṣṇu in Śālagrāma-śilā the Padmapurāṇa devotes several verses on the glorification of the Śālagrāma-śilā and its worship.

✓PR–52

THE CONCEPT OF JĪVA IN VALLABHA VEDĀNTA

M.V. Joshi, Surendranagar (Gujarat)

The concept of Jīva, given by Śrī Vallabhācārya, can be considered as one of the special contributions of his school of Vedānta, i.e. *Śuddhādvaita* to Indian philosophy. He emphatically propounds that the Jīva is aṇu and remains so even in the highest state of *mukti*. It is his confirmed conviction that the *Jīva* is an aṁśa of Brahman. The *Jīvabhāva* takes place with the *tirobhāva* (involution) of *ānandāṁśa* by the Lord's desire for His various disperts (*Līlās*). V.'s classification of the Jīvas into Puṣṭi, Maryādā and Pravāha is typical and can certainly be regarded as his special contribution to the sociological ideologies of India. His synthetic outlook will surely go a long way for social solidarity, if understood properly. The acceptance of the doctrine that the Jīva is aṇu and yet becomes *vyāpaka* after the manifestation of ānandāṁśa in the state of *Mokṣa*, though full of contradiction apparently, is the direct result of his śuddhādvaita, wherein the simultaneous presence of mutually contradictory qualities (*viruddha-dharma*) is regarded as an ornament. The equal status given to all Jīvas, irrespective of the distinctions of caste, sex and rationality, the highest position given to women by accepting the Gopikās of Vraja as the *ācāryās of Puṣṭimārga* the peculiar concept of Mokṣa in the form of *Nityalīlāpraveśa*, and enjoyment of the *Svarūpānanda* in the case of the Puṣṭi-bhaktas and the dependence of all this on the Lord's desire are the outstanding features worth noting. An attempt has been made, for the first time, in this paper, to put the concept of Jīva in Vallabha Vedānta in its true light.

PR-53

ŚĀMĀNYĀBHĀVA VS. VIŚEṢĀBHĀVA

Dr. (Miss) Krishna Chakravarti, Calcutta

These two concepts appeared in Navyanyāya. The expressions 'A Pot does not exist' and 'A blue pot does not exist' refer to two distinct types of absence. Whereas former and the following expression (some thing) is not a pot, are classed under generic absence, the latter is a case of specific absence. In order to justify the difference of the two types of absence, the Navyanyāya had to admit a delimiting property (*avacchedaka*) by which the counterpositiveness is limited. In this paper, this point has been discussed as to which exactly is the limitor in case of a specific absence, 'blue-ness' and 'pot-ness' both or 'blue-pot-ness'. The epistemic difference between the two has been explained and it has been shown how the postulation of *paryāpti* relation came to the rescue of the logician.

PR-54

A CRITICAL NOTE ON THE CODIFICATION OF NĀLĀYIRAM

Dr. N. Subbu Reddiar, Tirupati (A.P)

In the codification of *Nālāyiram*, emphasis has been shifted from *species* unity to *genus* unity. The anthology *Nālāyiram* comprises twenty three *Prabandhams* the total number of verses in them being 3776. The *Rāmānuca-nūṟṟantāti* which is an eulogical poem on Rāmānuja by one Amutanār and which comprises 108 verses is a later day inclusion in this collection. One school of thought accepts this inclusion and takes the collection as consisting of twenty four *Prabandhams*. This school divides the two *Maṭals* of Tirumaṅkaiyālvār into 78 and 40 verses, and with the addition of 108 verses of *Rāmānuca-nuṟṟantāti*, these make up the total as 4000. A second school does not accept the inclusion of Amutanār's poem, but considers *Tiruppallāṇṭu* of Periyālvār as a separate *Prabandham* and takes the collection to consist of twenty four *Prabandhams*. This school divides the two *Maṭals* into 148½ and 77½ kaṇṇi couplets and covers up the deficiency of 224 verses in order to arrive an the total number of 4000. The controversy regarding the question of the order of *prabandhams* of Tīrumaṅkai-yālvār is purposeless as far as the codification of this collection is concerned.

PR-55

GOD-SOUL RELATIONSHIP IN THE NĀLĀYIRAM

Dr. N. Subbu Reddiar, Tirupati (A.P.)

The compositions of the Ālvārs in one voice assert that there is no one equal to or superior to God. The soul or the finite self which is distinct from the body is also eternal as God Himself. Due to the beginningless karma it has its essential nature concealed. The moral experience of the good and bad deeds is traceable to the responsibility of the empirical self. God is eager to confer salvation on those who seek His Protection; but owing to man's desire he agrees to keep him here in this world for some time longer. So emancipation is a combined process *gratia operans* and *gratia cooperans*. It has been stated that relationship of soul to God is one of body-soul relationship; the relationship is also said to be owner-owned relationship which is disclosed in the first syllable of the eight-lettered mantram viz '*oom*'. This hypostatic relationship is finally explained with the help of the line "aṭiyān uḷḷān uṭal uḷḷān" contained in a verse of Nammālvār.

PR-56

CONCEPT OF MANTRA

Dr. Krishan Lal Sharma, Amritsar

The main features of Mantra are considered to be (1) Its revelatory origin and realisation by a sectarian founder in theophany known as Mantra Drashṭā (2) Mantra and Guruship traditions (3) Initiation (Dīkshā) of Mantra to competent Śiṣya.

Mantra is an esoteric part of study and secret ear doctrine. This Rahasya (secrect) is usually observed to save the purity of the cherished doctrines imbibed in a Mantra. In Mantra-words are arranged as analogies, homologies words with double meanings, ambiguous figures of speech, parables and legends.

Mantra can also be divided and categorised as *sāttvik*, *Rājsika, Tāmsika,* and 1. *Siddha*, 2. *Sāddhya* 3. *Susidha* 4. *Ghātak*. Mantias can also be classified as Male (वषट्), female (स्वस्ति, स्वधा); sleeping and waking Mantras.

Mantras need to be purified in tenfold ways namely 1. *Jñāna* 2. *Jīvan* 3. *Tāḍan* 4. *Bodhan* 5. *Abhisheka* 6. *Vimlikarṇa* 7. *Apyayam* 8. *Tarpan* 9. *Dīpan* 10. *Gopan.*

Mantras, need different prescribed Āsanas and assessories according to the aims and objects of Mantra.

Actually three schools seem to be emerging up regarding Mantras

(i) Mantras rooted in sound (*Nād, Ṣabda, Brahma*)

(ii) Mantras in which Light itself is invoked as in the case of *Gāyatrī Mantra.*

(iii) Mantras as the reservoirs of Divine Power of Śakti.

Mimāmsaka school put forth the belief and theory of word or Śabda they considered as eternal principle co-existent with the very cosmic process revealing themselves in Mantras considered to be the sound representative of eternal principles.

PR-57

COMMUNAL FEELING FORBIDDEN AS DEPICTED IN THE GĪTĀ AND QURĀN

Dr. Mohd. Khan Durrany, Delhi

In this paper, an attempt has been made to peresent a picture of the paramount part of the sacred teachings of the Gītā and the Qurān resting in the prohibition of communal feelings. It it generally conceived that the holy volumes of the Gītā and the Qurān are those of the Hindus and the Muslims respectively. With a careful reading of these sacred lores, one may easily realise that neither the Gītā is meant for the Hindus nor the Qur'ān for the Muslims, but both of these volumes are meant for the common guidance of whole humanity.

Both these scriptures accept the truth of the previous scriptures which are thousands and even lacs in number. According to the Gītā. the All-Pervading God takes birth in human form for the protection of the right and the destruction of the wrong and for establishing faith on a firm footing at a time when the righteousness is on the decline and the unrighteousness is in the ascendant. What the Qur'ān opines in this regard is 'O Muhammad.' We (God) have revealed unto thee the scripture (the Quıān) with the truth, confirming whatever scriptures were before it in the form of Torah, Gospel, Psalms and other scriptures i.e. Vedas, Gītā, Rāmāyaṇa, Tripiṭaka, Guru-Grantha-Sahab and so on. Lord Śrī Kriṣṇa throughout his holy discourse of Gitā inspires mankind to perform their allotted works as a duty only for duty's sake dedicating all actions to God with an equable frame of mind being totally indifferent in the pairs of opposites and relinquishing the fruit of all actions. Further the Blessed Lord says in the Gītā, "Howsoever

men approach Me, even so do I seek them; for all men follow My path from all sides. I am equally present in all beings, there is none hateful or dear to Me. Those, however, who wholeheartedly worship Me, abide in Me and I also stand revealed in them. Even if the vilest sinner worships Me with exclusive devotion, he should be considered a saint, as he has rightly resolved. Even those devotees, who endowed with faith, worship other Gods with some interested motives, they too, worship God alone, though without proper knowledge." Even by this briefest discourse full of deepest moral precepts Lord Śri Kṛṣna cuts the very root of all communal feelings. For the total renunciation of all communal feelings. Allah says in the Qur'ān-"Lo ! this your religion is one religion and I am the Supreme Master of all mankind, so all should worship Me. But people have broken their religion into fragments by way of their being divided into various castes and creeds. The Qur'ān, further Commands—"Argue not with the people of Scripture (Jews, Christians, Hindus, Buddhas Parsis, Sikhs etc.) who have their own sacred books unless it be in a way that is better and sweet. Leave those, who do wrong and say, 'We are believers of our own scriptures so well as of your scriptures. Our God and your God is One and we and you surrender unto Him". The Hadith (Islamic Tradition) based on the Qur'ān admits the truth of all the 2,24,000 prophets as divine preachers of mankind on all parts of the land.

PR-58

CONCEPTS OF PHILOSOPHY AND RELIGION, WESTERN AND INDIAN

Dr. Yogesh Pandey, Sagar

The Western concepts of Philosophy and Religion fundamentally differ from the Indian concepts of Philosophy and Religion respectively. The terms "Philosophy and Religion" are wrongly and loosely used as synonyms for the original Indian terms *Darśana* and *Dharma* respectively. In fact the Western concepts of Philosophy and Religion have been imposed on the Indian concepts of *Dharśana* and *Dharma* respectively. At present the Western concepts of Philosophy and Religion are dominating. Consequently this has created a great confusion in understanding the real spirit of Indian *Darśana* and *Dharma*. In short the Western concept of Religion is fundamentally rooted in *faith* whereas the Indian concept of *Dharma* is rooted fundamentally in *Anubhūti* and faith is subordinated to it. So far as the Western concept Philosophy is concerned, it is founded fundamentally in *reason* whereas the Indian concept of *Darśana* is founded fundamentally in *Anubhūti* and

reason is subordinated to it. Thus the sources of Western Philosophy and Religion are different and hence they have remained ever separately. Whereas the source of Indian *Darśana* and *Dharma* is common. In other words *Dharma* is based on *Darśana* itself and they both ever have remained inseparable.

PR-59

THE BHAGAVADGĪTĀ CITATIONS IN YAŚOVIJAYA'S ADHYĀTMASĀRA, A MANUAL ON JAINA MYSTICISM

Dr. N.M. Kansara, Ahmedabad

The paper examines in contextual relation the Bhagavadgītā citations, about thirty-three in all, in the order of their occurrence in the Adhytmasāra, a manual on Jaina mysticism, by Mahopādhyāya Yaśovijaya, a Jaina monk of Gujarat (1627-1688. A.D.). The study brings out that Yaśovijaya has followed the Saṅkarite interpretation of the Bhagavadgītā passages quoted by him in support of various points in the course of different topics, especially those pertaining to Yoga and Dhyāna; it suits his purpose thoroughly, since he propounds his own Jainistic doctrine of 'Jñānayoga. In the chapter devoted to the rival doctrines that a devout Jaina is expected to avoid, Yaśovijaya has quoted one passage of the Bhagavadgītā taking it to be the view of Kapila, the founder of the Sāṁkhya system. This phenomenon of a Jaina monk quoting the non-Jaina scripture in support of his tenets, and that too adhering the standard interpretation prevalent in his times, testifies to the catholic outlook of Yaśovijaya, who is known to have evolved into a mystic out of a mere wrangler, due to the influence of the well-known Jaina mystic Ānandaghana. Incidentally it also vindicates the universality of some of the basic ideas of the Bhagavadgītā.

PR-60

MADHVĀCĀRYA'S CONCEPT OF GOD

Mrs. A.A.Thatte, Poona

Following are the problems of the concept of God :—

(i) How to prove the existence of God ? (ii) What is the nature of God ? (iii) In what sense he is the author of the world, and why he creates the world ? (iv) What is the exact relationship between the God and the world.

Among the Indian Philosophical systems, the *vedânta* is the only theistic system in the real sense of the term. It tries to explain the concept of God, and tries to solve the allied problems of the concept of God. In *Brahma-Sūtras* a systematic study of the concept of God is aimed.

Śaṁkarācārya, Rāmānujācārya, Madhvācārya, Vallabhācārya and Nimbārkācārya differ much while interpreting the concept of God. Particularly Madhvācārya advocates for the reality of the trinity viz the God, the world and the individual soul. He gives a religio-philosophical interpretation of the concept of God. Madhva proved the existence of God by means of scriptures. He rejects the idea of human freedom and states that the God is the promptor behind the curtain.

There is eternal difference between the God and the individual souls. According to Madhva, Devotion is the means for God-realization. But even in the state of salvation, the individual soul remains different from the God-head. They also remain different from one-another.

Madhva's concept of God is neither Theism, nor Pantheism. It may be called 'Deism', because the God remains apart from the creation. Dualism is the proper name for his philosophy. He was influenced by the theistic Sāṁkhya of the Purāṇas. Hence he admitted the existence of God as a ground real. He insisted on the eternal difference.

PR-61

'श्री मधुसूदन ओझा' की अभिनव दृष्टि के परिप्रेक्ष्य में 'भगवद्गीता'

कु० अलका सक्सेना, जोधपुर

स्वर्गीय विद्यावाचस्पति श्री मधुसूदन ओझा जी ने गीता पर अभिनव दृष्टिकोण प्रस्तुत किया है। उनके अनुसार गीता का प्रतिपाद्य न केवल कर्मसन्यासपूर्ण ज्ञानयोग न एकान्ततः वैष्णवसम्मत भक्तियोग और न ज्ञानशून्य एकान्तः कर्मयोग ही है।

सांख्यप्रतिपादित सिद्धान्त के अनुसार चार प्रकार की सात्त्विक बुद्धि तथा चार ही प्रकार की तामस बुद्धि है। सात्त्विक बुद्धि के धर्म-ज्ञान-वैराग्य-ऐश्वर्य चार भेद हैं तथा तामस बुद्धि के इनसे विपरीत अधर्म-अज्ञान-राग-अनैश्वर्य हैं। गीता में इन चारों सात्त्विक रूपों के द्वारा बुद्धि के अधर्मादि मालिन्य भाग के दूर करने का उपदेश दिया गया है। इनमें राग-द्वेष रूप आसक्ति की निवृत्ति वैराग्य बुद्धियोग द्वारा, अज्ञान की

निवृत्ति ज्ञानबुद्धियोग द्वारा, अस्मिता रूप अनैश्वर्य की निवृत्ति ऐश्वर्य बुद्धियोग द्वारा तथा अधर्म की निवृत्ति धर्मबुद्धियोग द्वारा होती है। इन चारों का समूह रूप ही बुद्धियोग है। इन चारों का प्रतिपादन गीता में किया गया है।

इसी प्रकार गीता का प्रतिपाद्य अन्य शास्त्रों की तरह केवल क्षर तथा अक्षर ही नहीं, अपितु प्रधानतया अव्यय रूप आत्मा है। क्षर तथा अक्षर इसकी प्रकृति मात्र है। पं० मधुसूदन ओझा ने गीता के अपने वैज्ञानिक भाष्य में इन्हीं विषयों का सम्यक् विवेचन किया है।

PR-62

INTER-RELATION, CO-EXECUTION AND CO-EXISTENCE OF TRIGUṆA ACCORDING TO SĀṀKHYA PHILOSOPHY

Dr. Umesh Chandra Das, Calcutta

An attempt is made to show the above three peculiarities of guṇas (*sattva, rajas* and *tamas*) by analysing Īśvarakṛṣṇa's proposition that the *guṇas* are of mutually overcoming, supporting, producing and uniting nature अन्योन्याभिभवाश्रयजननमिथुनवृत्तयश्च गुणा: (Sāṁkhyakārikā 12). By 'mutually overcoming nature' and 'mutually supporting nature' we are to understand 'the inter-relation', by 'mutually producing nature' we are to mean 'the co-execution' and by 'mutually uniting nature' we are to comprehend 'the co-existence' of the *guṇas*. While analysing 'mutually overcoming nature' we have shown that owing to the dominant nature of one particular *guṇa* two other *guṇas* though exist, exist paralysed. 'The supporting nature' of *guṇas* also indicates the existence (*sthiti*) of *guṇas* but that existence is, no doubt, inter-dependent. Thus, by 'supporting nature', the peculiarity of inter-dependence is implied. But by 'producing nature' the implication relates to growth, i.e., development elevation or nourishment (*puṣṭi*). While discussing co-existence it is mentioned that 'mutual conjunction' (saṃyoga) is hard to explain. As the *guṇas* are substances the talk on their mutual conjunction is relevant. But as they are beginningless and always attained, mutual conjunction amongst them becomes an impossibility. Their reciprocal relation can not be one of identity (*tādātmya*), because they are three in number. It is also not a case of inherence. Inherence, we know, takes place when there are separate sets of entities like part and whole or substratum and substrate (*āśraya* and *āśrayī*). But how can inherence exist in entities divested of any part-whole relation or of any substratum-substrate relation ?

PR-63

THE TANTRA CULT AND THE CĪNĀCĀRA TANTRA

Dr. S.M. Ayachit, Nagpur

The Tantra cult is most ancient and wide spread both in India and other Asian countries. It is still doubtful how it originated, and how far the Buddhistic Tantra was influenced by Hindu treatises and influenced them. The Devī-rahasya Tantra is a title of two different works, though confused in Manuscripts Catalogues. The one which is not a part of the Rudra-yāmala is a rare and important work throwing significant light on the mediaeval religious practices of the Leftist Tantra. It mentions another work Cīnācāra Tantra, which is differently captioned in its three known manuscripts. One of these was obtained in the form of a microfilm, and the article discusses its contents as well as some problems regarding the Tantra Cult. In general it is thought that this work will be helpful for settling some historical problems of mediaeval times in the religious sphere. The Cīnācāra Tantra is professedly a Buddhistic work advocating the revolting leftist practices probably of Northern India.

PR-64

THE NYĀYADĪPIKĀ AND THE TEXT OF THE ŚĀBDANIRṆAYA

Mrs. Nalinee M. Chaphekar, Bombay

The Nyāyadīpikā (ND) is an unpublished commentary of Ānandabodhācārya on the Śābdanirṇaya of Prakāśātman. The Śābdanirṇaya is published by T. Gaṇapatiśāstrī in 1917 A.D. in the Trivendrum Sanskrit Series No. LIII. This critical edition is based on three palm leaf manuscripts in Malayalam characters. In spite of this fact the text of the Śābdanirṇaya as published is not very clear and satisfactory. The ND enables us to understand the text throwing interesting light on readings, accepted by T. Gaṇapatiśāstrī. In the sequel I have discussed all such cases where the ND suggests a better reading.

PR-65

ŚAṄKARABHĀṢYA ON THE BG 3.37

M.S. Bhat, Bombay

The passage runs as follows :—*Śṛṇu tvaṁ taṁ vairiṇaṁ sarvānarthakaram yaṁ tvaṁ pṛcchasi iti bhagavān uvāca—Śrī bhagavān uvāca-kāma*

eṣa krodha eśa ..vairiṇam/37/ Aiśvaryasya samagrasya...itīraṇā (Viṣṇu pp. 6.5.74); *aiśvaryādiṣatkaṁ yasmin Vāsudeva nityam apratibandhena sāmastyena ca vartate. Utpattiṁ pralayaṁ caiva .. bhagavān iti (Viṣṇu* pp. 6.5,78); *utpattyādiviṣayaṁ ca vijñānaṁ yasya sa Vāsudevah vācyaḥ bhagavān iti* (*BG* ed by. D.V. Gokhale, Poona, 1931, p.60).

While interpreting the reference, viz, *Śrī bhagavān uvāca* before *BG* 3.37, Śaṅkarācarya quotes the *Viṣṇu*. It would appear that the BG text utilised by Śaṅkarācārya did not contain the reference, viz. *Śri bhagavān uvāca* earlier than *BG* 3.37. Mr. A. Mahadeva Sastri, the translator of *Śaṇkarabhāṣya* on the *BG*, viewed the passage with suspicion (*BG*. with the com. of Śaṅkarācārya, tr. by A. Mahadeva Sastri, Second Ed., Mysore, 1901, p. 100). The passage is perfectly genuine for reasons stated below.

Śaṅkarācārya quotes the very passage from the *Viṣṇu* P twice while interpreting the word Bhagavān (*Śaṅkarabhāṣya* on *Ch Up* 7.26.2. and on *Viṣṇu-Sahasranāma*, st, 73). That the reference before *BG* 2.11 read *Vāsudeva uvāca* in the *BG* text utilised by Śaṅkarācārya is amply clear from his comment : *āha bhagavān Vāsudevaḥ Aśocyān* (*BG* 2.11) ityādi. (*BG* ed. *op cit*. p. 11). That the tempering of the references in the vulgate text of the *BG* by redactors more or less influenced by the 'Divinity' of Kṛṣṇa cannot be ruled out and that this tempering may have taken place much earlier than the earliest of the extant mss. of the *Mahābhārata*.

PR-66

PRAMĀṆA IN INDIAN EPISTEMOLOGY WITH SPECIAL REFERENCE TO JAYANTA BHAṬṬA'S DEFINITION IN NYĀYAMAÑJARĪ

Dr. Bhabani Lahiri, Santiniketan (W.B.)

This article begins with an explanation of the terms prameya, pramāna, pramātā and pramiti in Indian epistemology. A short paragraph on Jayanta Bhatta and his work, the *Nyāyamañjari*, follows. Then an elaborated discussion on the definition of Pramāṇa according to Jayanta Bhaṭṭa is given. Charges raised against this definition and the defenses given by Jayanta Bhaṭṭa are sumarized. Finally, the uniqueness of this definition is assessed. At the end, numbers of classification of pramāṇas are given.

PR-67

THE PHILOSOPHY OF OM-KĀRA

Prof. Karun Krishna Brahmachari, Calcutta

Śrī-Śrī-Sītārāmadāsa Om-kāranātha who represents the veritable embodiment of Om-kāra is now known as Om-kāra. Śri-Śrī-Om-kāra has formulated his own philosophy of the Supreme. His philosophy is based on the direct vision of the Ultimate Reality. He has been but a transparent medium through which the Supreme Truth and Reality has reached human vision.

The fundamental principle of his philosophy that emerges from his prolific and scholarly treatises is that God is Embodied and at the same time unencumbered by Form, Personal as well as Impersonal, simultaneously Determinate and Indeterminate, and that both aspects of Him are equally vital. Not that one conception is on a lower locus standi of realisation than the other. The current doctrines on this issue propound that the realization of the indeterminate aspect of the Absolute is a higher and more perfect stage of experience than the vision of the determinate aspect of God. Śrī-Śrī-Om-kāra modifies this view-point and avers that God and the Absolute stand on an equal locus standi.

Ontologically, Praṇava-vāda synthesizes the rival metaphysics of Śrī-Śaṅkara and Śrī-Rāmānuja and yet is not identical with any of them. While Śrī-Rāmānuja denies the Indeterminate Absolute (Nir-guṇa Brahman) and upholds Sa-guṇa Brahman (God) as the Supreme Principle. Śrī-Śaṅkara maintains that Nir-guṇa Brahman (Indeterminate Absolute) is the Ultimate Reality. The cosmic system of causality is accidental to Brahman and does not affect its essential nature (svarūpa). The world of phenomena is a super-imposition (adhyāsa) without any ontological value. Thus while the one (Śrī-Śaṇkara) minimizes the importance of Sa-guṇa Brahman (God), the other (Śrī-Rāmānuja) conceives of the undifferentiated Absolute (Nir-guṇa Brahman) as a mere abstraction. But Śrī-Śrī-Om-kāra avers that both Sa-guṇa Brahman (God) and Nir-guṇa Brahman (Absolute) are real. For just as the vision of Sa-guṇa Brahman (God) may precede the realization of the Indeterminate Absolute (Nir-guṇa Brahman), so such ecstatic vision of God (sākāra-darśana) involving communication with Him is not impossible even when one is in the stage of indeterminate trance (nir-vikalpa samādhi).

PR-68

THE PHILOSOPHY THAT WE NEED

Dr. B.N. Pandit, Simla

Our ancient philosophy, urging to strive for four aims of life, was pushed to background by an enthusiastic propagation of Buddhism which

may have suited to some ascetics but was not practiable for the masses. The same was the case with Jainism. This caused a vast gap between our ideal theory and real practice.

The advaita Vedānta dominated in the revival of Brahamic Hinduism. It copied Buddhism in its methods and policies and laid much more stress on the principle of illusory character of all phenomena. That made us indifferent towards our national problems and resulted in long and painful miseries.

Now our awakened nation intends to establish a welfare state under the name Rāmarājya. We require a practicable, realistic and logically convincing philosophy to inspire us towards that aim. Our six darśanas contain idealistic and impracticable theories. Even the yoga philosophy is fit for only ascetics. Vaiṣṇavism, though suitable for the common man, cannot convince intellectuals because of its mythological outlook. The Śaivism of the South, involving hard and dreary discipline, is difficult to practise.

The only philosophy that can successfully serve us at present is the Śaivism of Kashmir. It can convince intellectuals and can be practised by every one. It teaches various paths one of which can be chosen according to one's ability. No restrictions of caste, creed, sex etc. are laid in it. Its easy and spontaneous practices do neither involve any suppressions of instincts and emotions, nor any forcible control of mind and senses. A practitioner can live with his family, enjoy all pleasures of household and go on practising, side by side, Śaiva yoga which is free from all painful discipline. An aspirant is likely to develope a spontaneous indifference towards sensual enjoyments when he experiences any results of that yoga.

PR-69

CONCEPT OF KARMAN IN THE EPICS

Dr. Koshalya Walli, Jammu

In the post Vedic Sanskrit Literature the place of two epics-Rāmāyaṇa and Mahābhārata is unique. Looking into these two great works it seems to us that the concept of karma dominated the minds of thoughtful people in those days. In two aspects, karma doctrine is generally viewed. In one aspect karma is looked upon as the moral voluntary act performed by men, considered as merit or demerit as the case may be.

It is well known that sometimes karma brings about its consequences in the present life and does not wait for fructification in a life to come. The dictum pointed out by the yogins implied that karma in the form of direction bears fruit in the present life itself and does not wait for a future life.

As in the Rāmāyaṇa, so in the Mahābhārata, we find a similar attitude towards the working of Daiva. It is clearly stated that what is bound to happen (*Bhanitayam*) is inevitable and as such there is no room for lamentation for its happening. It is said to be a decree of heaven (*Vidhātṛvihitaṁ*) and it is not possible for a man to avert it or transgress it in any way.

In the Mahābhārata, it is stated that good acts produce happiness and sinful acts produce misery. A person never enjoys or suffers without a proper cause. His present enjoyment or suffering is really a consequence of his previous deeds.

An interesting passage in the Śāntiparva makes a curious statement to the effect that though some people may lay emphasis on present activity i e. Puraskāra and others on the other hand declare their view in favour of Daiva. There exists a class of thinkers who are described as materialists (Bhūtachintaka) and are advocates of the doctrine of Svabhāva. They are of opinion that neither personal exertion nor Daiva is capable of yielding fruits without the help of Svabhāva o nature.

The teachings of Śrīkṛṣṇa demand separate attention.

PR-70

CONCEPT OF *CIT* IN THE ŚAṀKARA AND ABHINAVAGUPTA PHILOSOPHIES

S.P. Vyas, Udaipur

The development of the Indian Philosophy is found in two streams of thought : Vedic and Āgamic which are virtually represented by Śaṁkara and Abhinavagupta respectively. Though both of them regard and establish the fact that Ultimate Reality is *sat*, *cit* and *ānanda*, yet there is a considerable difference between them which is brought about by the concept of *cit*.

The present paper goes deep to the depth of the problem and critically evaluates all the data collected from all the available sources and eventually tries to show that Abhinavagupta is more convincing than Śaṅkar in explaining the concept of *cit*.

PR-71

CONTEMPORARY RELEVANCE OF THE ADVAITA VEDANTIC CONCEPTION OF MUKTI

Dr. S.P. Verma, Kurukshetra

'Mukti' literally means freedom. It is meaningful only with reference to 'bondage'. Bondage signifies the encirclement of self by not-self. This encirclement consists of five layers which are technically known as 'koṣas' or 'sheaths'. When self is covered by these sheaths, their qualities are super-imposed upon it and consequently it *seems* to be bound by worldly limitations and to suffer from mundane imperfections. Mukti of self consists in the removal of sheaths, technically termed as 'apavāda'. Mukti is self-realisation, not a new attainment. It is a discovery, not an invention.

. Modern man's agony is due to his de-spiritualisation, brought about by the excessive technological sophistication. He is in complete oblivion of his true self. Self has been confused with its sheaths, mainly with the physical sheath All attention is being paid to the fulfilment of the physical needs. Kāma has emerged as the supreme ideal. The modern man can free himself from all his sufferings, if he realises his self as quite distinct from not-self, and pursues the values in their right order. Thus, the Advaita Vedāntic conception of Mukti can serve as panacea for all the sufferings of modern man.

PR-72

कश्मीर का प्रत्यभिज्ञा दर्शन

डॉ० गङ्गादत्त शास्त्री, जम्मू

प्रत्यभिज्ञा दर्शन के अनुसार परम भट्टारक शिव ही अपनी प्रकाश और विमर्श शक्ति द्वारा संसार-चित्र को बनाता और मिटाता है। वही परम तत्त्व एवं परम ब्रह्म है। प्रत्यभिज्ञा के शिव तत्त्व में शक्ति का सर्वोच्च स्थान है, शिव में अनन्त शक्ति के उन्मेष प्रस्फुटित हो रहे हैं। शिव सृष्टि की उत्पत्ति, संरक्षण एवं ध्वंस में स्वयं अकेला पर्याप्त है, वेदान्तियों की माया जैसी कोई वस्तु उसे अपेक्षित नहीं, वह सर्व स्वतन्त्र एवं सर्व शक्तिमान है।

शैव दर्शन की शाखा स्वरूप प्रत्यभिज्ञा का जन्म कश्मीर में हुआ था। यह एक ऐसा अद्भुत अद्वैत सिद्धान्त है, जिसमें माया का कोई स्थान नहीं। इसके अनुसार संसार स्वप्नवत् न होकर सत्य है किन्तु पशु भाव द्वारा सीमित है। जीव पशु भाव को छोड़ कर ही परम शिवता प्राप्त कर सकता है। नाना प्राणियों के रूप में शिव भट्टारक

पशु भाव प्राप्त करके जगत् चक्र चालनार्थ अनन्त प्राणियों में अनुप्राणीत हो रहा है। शैव दर्शन के ३६ तत्त्वों का ज्ञान प्राप्त कर लेने पर जीव का पशु भाव समाप्त् होते ही उसे परम शिवता मिल जाती है।

PR-73

THE IMAGES OF THREE FACED GODS FOUND IN GUJARAT

Dr. K.F. Sompura, Ahmedabad

The concept of three faced gods discussed. The composite image of Brahmā, Vishṇu and Śiva i.e. *Hariharapitāmaha* and its relation with the image of Dattātraya examined and illustrated. A number of so-called images of Trimūrti are in fact half-reliefed representations of four or five faced single deities. The view examined with illustrations. The so called three faced images of Vishṇu are really Chaturavyūha Vishṇu and the so-called three faced image of Śiva really represent *Pancānana-Maheśa mūrti*. Both views discussed, examined and illustrated.

Real composite forms of Hindu Trinity (*Harihạrpitāmaha*). The composite form of the three faced but eight armed *Hari-Hara-Pitāmaha-Arka*.

PR-74

शैवागम में प्रमाता एवं उसकी परिणति

रमा शङ्कर मिश्र, फैजाबाद

शैवागम में प्रमाता, शिव या शक्ति का तात्त्विक आभास स्वरूप है। वेदान्त का साधन चतुष्ट्य सम्पन्न प्रमाता ही शैव शास्त्रों में पशु-पति, सकल-अकल, विद्येश्वर, मन्त्रेश्वर, मन्त्रमहेश्वर, अप्रबुद्ध, प्रबुद्धकल्प, प्रबुद्ध, सुप्रबुद्धकल्प, सुप्रबुद्ध आदि संज्ञाओं से अभिहित किया जाता है।

साधनात्मक अनुभूतियों के आधार पर जीवों की कई कोटियां दिखाई पड़ती हैं। अद्वैत भूमि में एक ही चिदात्मा निखिल ब्रह्माण्ड में अपने ही स्वरूप से नाना आभास-वैचित्र्य के रूप से व्याप्त माना जाता है। परमेश्वर की ही स्वतन्त्र इच्छा से प्राणियों में अविद्या या मलों के कारण अनेक प्रकार की अनुभूतियां हुआ करती हैं। भिन्न-भिन्न प्रकार के ज्ञान एवं अनुभूतियों के ग्राहक जीवों को शैवागम में विभिन्न वर्गों में रखा गया है। वसुगुप्त से लेकर सोमानन्द, उत्पलाचार्य, अभिनवगुप्त तथा क्षेमराज प्रभृति आचार्यों ने प्रमाताओं का विवेचन किया है।

PR-75

FEATURES OF UPANISHADIC METHODOLOGY— A COMPARATIVE STUDY

R.N. Aralikatti, Tirupati

Upanishads are the cream of Indian Philosophy. They are a search for Ultimate Truth. They are the store-house of knowledge and wisdom. The very word "Upanishad" means sitting near teacher to learn from him secret doctrines. It essentially implies an educational process of teaching and learning the methodology employed by the Upanishadic Seers in imparting this knowledge is relevant and significant to even modern educational philosopher as it bears striking resemblance to modern principles of teaching methodology.

The chief method employed are *Śravaṇa* (hearing), *Manana* (reflecting), *Nididhyasa* (meditation), Memorization, *Praśna* (questioning), *Anupraśna* (questions after introduction—A Series of them), Vyākhyā (narration and explanation), *Dṛṣṭānta*—or analogy, parallels and allegories *Akhyaika*, the etymology or *Vyutpatti*. The dialogue or dialetic method, the synthetic method the demonstration method or laboratory method or direct method.

The modern principles like from Simple to Complex, from Known to Unknown and from Concrete to Abstract, from Analysis to Synthesis, find their parallels in these methods. This paper attempts to illustrate and evaluate the above methods, in the context of modern educational methodology.

PR-76

THE FAMOUS ALLIBARI SATRA OF ASSAM

Prof. Durgeswar Sarmah, Gauhati

Rāmadeva, who was a relative of Nitananda of Bengal came to Assam along with his cousin Bāsudeva, in the middle of 17th century A.D. with a view to pay a respectful visit to the temple of Haya grib Madhav at Hazo in the district of Kamrup, Assam. He spent four months at Allibari village in Loharghat area and initiated there one person known as Dhira Ram Kalita and this Kalita was the first man to accept Saitunyaism in Assam. Rāmadeva established the Allibari Satra at Allibari village and this was known as the first Saitunya Satra of Assam since then. But on various reasons the Satras was shifted from Allibari to Gandhiya in the middle of the 19th century A.D. King Dharma Singha of Rani Kingdom donated 128 acres of land

to the Allibari Satra. In the copper-plate mention has been made that in the Śaka 1585 that is 1662 A.D., the king Dharma Singha donated the land to the Allibari Satra. So, it is obviously true that the Allibari Satra was established in the year 1662 or before that period. This is the most important Satra Institution in the history of the Saitanya Satras of Assam.

PR–77

THE TRIKA THEORY OF AJÑĀNA (IGNORANCE)

Dr. Devabrata Sen, Kurukshetra

The theory of ajñāna or ignorance is one of the most important metaphysical problems that has received attention of almost all schools of Indian Philosophy. Different Schools of Indian throught have looked upon this problem from their particular view point and have postulated their own theories in consonance with their conception of the Ultimate Reality and the world. Broadly speaking there are five well known views about ignorance.

The Trika system which is also an Advaitic System views this problem from altogether different stand point. Unlike the Buddhists or Vedantins, it does not summarily dismiss ignorance as something subjective or utterly false or as distorted vision, it assigns proper place to ajñāna and gives it a new meaning. It admits the existence of ignorance on two levels, the spiritual and intellectual level. The ignorance on the spiritual level is the foundational or fundamental ignorance as it arises out of the imposition of limitation (*ātma-Saṅkoca*) by the Supreme Lord (Parameśvara) out of His own Free Will (Svecchā). This ignorance has been designated as the *Pauruṣa ajñāna*. The ignorance on mental or intellectual level, technically called *bauddha ajñāna* is due to the experience by spirited monads (*Cidanu ajīva*) of self in not-self (anātmani ātma bodha). The *Pauruṣa ajñāna* being an offshoot of the imposition of self-limitation (*ātma-nigraha*) is directly related to the covering by *āṇavamaḷa* and as such can be eradicated only by the descent of Divine Grace (anugrah) while the *bauddha ajñāna* is consequent on the association of spiritual monad with *māyīya* and *Karmamalas* and therefore is destroyed by the use of *bauddha ajñāna* or intellectual knowledge which the aspirant can acquire through his personal endeavour. The nature of these two kinds of ignorance has been discussed in this paper.

PR-78

THE WORSHIP OF JAGANNĀTHA IN ASSAM

Dr. H.K. Sarma, Gauhati

The glory of Lord Jagannātha, the presiding deity of the famous Jagannātha-temple at Purī, is not confined to Orissa alone; it radiates many parts of India. In this paper an attempt is made to show that Jagannātha is known to Assam not later than fifteenth century A.D.

It is evident from the historical records that one Ahom Commander Chankhām Ghar-Sandikai went to Purī to offer oblations to Lord Jagannātha in 1483. At the instance of the Ahom kind Jayadhvajasiṅha (1648-1663) an image of Vaṁśī-Vādana was brought from Jagannātha (Purī) and was installed in Gaḍmūr-sattra. The old Assamese hagiographies record that Śaṅkaradeva (1449-1568 A.D.), the great saint-poet of Assam and his followers visited the shrine of Jagannātha in the last decade of the fifteenth century A.D. and stayed at Purī for more than a year. At the behest of Śaṅkaradeva an image of Jagannātha was made by Karalā Bāḍhai, an artisan, and was installed at Dhuwāhāṭ, Assam. From these accounts it may be surmised that the glory of Jagannātha was already spread in Assam at least from the fifteenth century A.D.

The present form of Jaganātha-worship in Assam included certain socio-religious ceremonies which may be briefly described as follows :

1. *Jagannāthar Nāma*—It is a kind of prayerservice in which devotional-folk-songs glorifying Jagannātha, are chanted by the women-folk in every evening of the whole month of *Vaiśākha* (April-May).

2. *The mock marriage of Jagannātha*—The ceremony is held on the last day of *Vaiśākha* in a village prayer-hall. Here, two young banana plants fixed on two rafts are considered as 'groom' i.e. Jagannātha and 'bride' i.e. Ghunucā (Guṇḍicā) and a mock-marriage is held between the two.

3. *Duni-bhangā-nām*—On the fifth, seventh or ninth day after the mock-marriage of Jagannātha a prayer-service, called *duni-bhangā-nām*, is performed by the women folk in honour of Jagannātha.

4. There is a kind of religious fair called *Jagannāthar Sabhā* wherein women-folk perform prayers on an auspicious day.

PR-79

THE ESOTERIC SIGNIFICANCE OF THOODHU IN THE AṢṬA PRABHANDAM

N. Ghadigachalam, Tirupati

The hymns of South Indian Vaishnavite saints known as Alwars and laterday Vaishnavite treatises such as *Āchārya Ḥṛdhayam*, *Mumutchupadi*,

and *Śrī Vacana Booshanam* have exerted profound influence on the poet-devotee Pillai Perumal Iyengar whose eight poems go by the name of Aṣṭa Prabhandam. According to a verse in *Rathina Curukkam* it is literary convention for the poets to send winged birds such as herons, peacocks, swans etc., and winged insects such as bees, beetles etc., to send them as messengers to carry messages from the beloved to the lover and vice-versa. The Āchārya Hṛdhayam gives esoteric meaning by comparing these objects as Āchāryas. The two wings signify jñānam and anushṭhānam, that is theory and practice of jñāna. The aim of this small paper is to explain the significance of the doctrine of Thoodhu (message) found usage in the eight poems called Aṣṭa Prabhandam.

PR-80

अध्यासलक्षणविमर्शः

अमरनाथ भट्टाचार्यः, कलिकाता

प्रथमब्रह्मसूत्रप्रारम्भे अध्यासभाष्यस्य सार्थक्योपपादनमुखेन अध्यासलक्षणस्य संगतिरूपन्यस्ता । भामतीरन्तप्रभाकृत्सम्मतम् अध्यासस्य संक्षिप्तलक्षणं विस्तृतलक्षणकरणे भाष्यकारस्याशयमुद्घाद्य च स्मृतिरूपादिपदानां व्यावृत्तयः प्रदर्शिताः । विस्तृतलक्षणतः खयात्यन्तराणि निरस्य अनिर्वचनीयरूपातिवादः संस्थापितः । अध्यस्तानामपूर्वरजतादीनां पूर्वदर्शनासम्भवात् अध्यासलक्षणस्यासम्भवदोषः उद्भावितः । अध्यासस्य प्रकृतलक्षणं विहाय भाष्यकृतसम्मतं लक्षणान्तरमाविष्कृतम् । पूर्वदृष्टपदपरिहारेण "असन्निहितस्य अवभासः" इति फलितार्थस्वीकारात् कल्पतरुकृन्मते दोषः परिहृतः । अप्ययदीक्षित सम्मते लक्षणे अतिव्याप्तिदोषमुद्भाव्य "सत्येऽनृतावभास" इति निर्दुष्टं लक्षणं व्यवस्थापितम् ।

PR-81

PRESUPPOSITIONS OF BHAKTIYOGA

Dr. T.S. Rukmani, Delhi

Does Bhakti-yoga kill individuality ? Is Śrī Kṛṣṇa, as depicted in the Gītā, an over protective father ? Does Bhakti-yoga as described in the 12th and 15th chapters of the Gītā presuppose the complete surrender of the individual thereby indirectly paving the way for the general decadent tone in later Bhakti literature ? These questions are discussed in the paper relating them to the socio-political context as far as possible.

PR-82

ŚRĪ AUROBINDO'S CONTRIBUTION TO VEDĀNTA

Dr. Satya Prakash Singh, Aligarh

Vedānta philosophy is the result of millennia of gradual unfoldment or evolution of ideas. The Vedānta of the modern times has not remained the same as the Vedic. This development in the system can be attributed to a twofold reason : 1. inner potentiality of the foundation of the system, 2. enrichment of the system with the gradual development in the human thought.

From both these viewpoints Śrī Aurobindo's contribution to the growth of the system in the modern age is most astounding. As regards the unfoldment of the latent potentiality of the system, it is he who for the first time in the history of the system traces it back systematically to the Vedic Samhitās and restores to it some very important and yet completely forgotten or ignored ideas. As regards his assimilation of new thoughts to the system he by introducing scientific, psychological, historical, sociological and political thinking of the modern age has given it an altogether new orientation and has thus turned it into an universally acceptable system of thoughts.

PR-83

SIKH DHARMA

Dr. Krishan Lal Sharma, Amritsar

Sikhism is resuscitation of the ancient spirituality of India, with its own peculiar vision of righteousness. It is entirely based upon Guru and Sikh (Śishya) relationship. Guru being the communicator of Divine Truth, mediator, saviour, infallible and perfect one, dwells on the voice of God.

Guru Nanak has initiated his Sikhs (Śishyas) in Mool Mantra placed in the beginning of Jap(u)ji Sāhib, denoting the significance of its jap (recitation). Guru's creed is actually enunciated in *Mool-Mantra*, *Eka Oṁkāra* (Indivisible Absolute Divine Essence, 'Om' is used as Bijākshara in this Mantra) *Sati-nām* (Reality eternal), *Kartā-Purakh* (the creator Purusha). *Nir-bhau Nir-vair* (without fear and rancour), *Akāl-murati* (Form Eternal). *Ajuni* (unborne) Sai-Bhang (*Svayambhu* or self existent). *Gur Prasādi* (with the grace of Guru).

Guru Arjan (Vth Guru) compiled Gurbānī in Śrī Guru Granth Sāhib. Though Sixth Guru Hargovind kept two swords as symbol of

religious and temporal head both, merging 'Miri and 'Piri' together. But Guru Gobind Singh (10th Guru) elevated Sikhs (Śishyas) into True and pure Khālsā (Arabic word-the property, the portion of God). infusing in them spirit of sacrifice, self-respect, courage, fearlessness and martial traditions. He gave a definite discipline (Rahit) of five Kakars (*Karā*, *Kachhā*, *Kirpān*, *Kanghā*, *and Keśa*) to them. Guru Gobind Singh placed Śrī Guru Granth Sahib as Guru after him and vested authority in Sangat (congregation) jointly. Guru Gobind Singh instituted expression of initiation such as *pahul*, and community Kitchen (Langar) was popularized.

Later on, *Nirankārī*, *Nāmdhārī*, *Singh Sabhā* and *Akālī* Movements gave new dimensions to Sikhism and its social relevance was greatly enhanced by ameliorating the lot of Sikh depressed classes and working for common benefit of Sikh brotherhood in different walks of life.

PR-84

परम सुखमवाप्तिः केन कस्मात् सुलभ्या

उत्तमचन्द्र पाठक, कुरुक्षेत्र

सर्वे प्राणिनः सुखमीहन्ते। वयमपि सुख मवापृय एव सयत्नाः स्मः। नकोऽपि दुःखं वाञ्च्छति।

परं च नित्य, सत्य सुखोपलब्धिः सर्वेषां कृते न सुकरा दृश्यते।

यतोऽहि इन्द्रियाणां विषय सन्निकर्ष एव सुखं मन्यते। एवं तत्कृते यथाभ्वयं सयत्ना भवामः तथा तथैव वयं विविध कण्टकोपमैर्दुःखै राबद्धाभवामः। अथवा इममन्यमाना ये पुनरपि धन, पुत्र, दारा दिनां-उपलब्धिरेव सुख मवगच्छन्ति, तेऽपि तेषां विनाश भयेन, वृद्धयर्थं वा कृत श्रमेण सचिन्ता दुःखिताश्च दृश्यन्ते।

अथच-एवमेव-इन्द्रियाणां सन्निकर्षा भावेऽपि तत्त्वबोधाऽभावात् तैर्दुःख मेवाऽनुभूयते।

PR-85

SYNTHESIS OF BUDDHISM AND VAIṢṆAVISM IN ORISSA AS DEPICTED IN ORIYA LITERATURE OF THE EARLY PERIOD

Dr. K.C. Mishra, Berhampur (Orissa)

Buddhism and Vaiṣṇavism had very interesting development and growth in Orissa and Oriya literature. Both opposed the hard tentacles

of Brāhmaṇism and slowly merged under the image of the Lord Jaggarnath. Since He is the supreme among the supremes, He opened a limitless dimension for all sects to find place under His shelter, Buddhist and Vaiṣṇava scholars accepted a common path for attaining the Almighty. During the Ganga period this synthesis was clear and during the later period it was much more certain. During the 15th and 16th centuries, Orissa had her glorious history touching new horizons in different frontiers. Politically it had attained boundaries never attained before. In the field of literature, there was immense change. Style, composition and ideas flooded into Oriya literature in gusto and force. The writings of Sarala Das, Markanda Das, Balaram Das, Jaggarnath Das, Yosovanto Das and Chaitnaya Das deserve special mention.

Oriya literature which carried the philosophy of the land reflected the magnificent synthesis of the different religious and philosophical trends. The closeness between Buddhist and Vaisnavaite philosophy became more transparent. The writings of Vasta Das, Markanda Das and a few others positively indicate this direction. The Mahābhārata of Sarala Das was another great product of this trend in Oriya literature. The literature of the period reflected the synthesis of socio-economic and political attitude of the people in general and reflected the close proximity, almost to the point of ultimate synthesis of Buddhism and Vaiṣṇavism at the highest possible mental and spiritual level.

PR-86

VĀDIVINODA OF ŚANKARA MIŚRA AND IMPORTANT TEXT ON KATHĀ (DEBATE)

Km. V. Rama, Kurukshetra

Before the sūtras were written there was a vāda tradition prevalent in ancient India. Manuals on *vāda* (philosophical disputation) were written since the early Christian era. Some scholars suggest that the *sūtras*, relating to vāda, japa (wrangling), Vitaṇḍā (cavil) in the Gotama's Nyāya Sūtra originally formed a separate book on Kathā (debate), which was later on added by other materials, forming the entire sūtras. This tradition continued till the 16th century A.D.

One independent text, exclusively dealing with debate has been fortunately preserved. It is *Vādi Vinoda* by the famous Naiyāyika of the Mithilā, Śankara Miśra. The book was edited and published by MM. Dr. Gaṅgānātha Jhā (Allahabad, 1915. pp. 4 and 73). The present writer is engaged in a critical study of this remarkable manual dealing with the rules of debate.

The introductory verse (No. 3) clearly states the purpose.

I. कथात: II. प्रश्नत: III. प्रश्नज्ञानात् IV. प्रश्नपराहते: V प्रश्नानुत्तरत: ज्ञापि पराहङ्कारशातनम् ।।३।।

It is divided into five *Ullāsas*. In the first three *Ullāsas* the different types of debate have been discussed, the fourth *Ullāsa* describes the *praśnaparāhat* and *vijayalābh* the fifth *ullāsas* discusses how one can win victory without giving reply to a question.

Unlike the other works of Śankara this book refers to many authors and works, some of which are important while discussing the types of debate he points out the view points of Sanātani, Ratanakośakāra (p. 2) and other predecessor whom he mentions as *Kasyacinmataṁ*, *ityeke*, *Kecit*, *ityanye*, *ityapare* etc. On the definition of *Prakaraṇasama* Śankara quotes the definition of *Ācārya*, *Ratnakoṣa Maṇikānṭha Miśra*, Cintāmaṇi. He also refers *Ṣaṭtarka* at one place. In connection with the definition of *Kārayasama*, he brings forward Dharmakirti (of *vāda Nyāya*), the Buddhist Logician. He has also placed the views of Śivāditya, Maṇikaāṭha Miśra. He refers to *Līlāvatī* (p. 4) one place.

In his work in the section of *padārthas* the following view points are note worthy. Four types of *Padārtha Dravya*, *Guṇa*, *Karma*, and *Sāmānya* and the views of Prabhākara, Mahārṇavakāra, Pākhaṇda (p. 55), Somasiddhanta, Maṇḍana etc. On the *Vyāpti* problem the view-point of Locanakāra (p. 57) is worthnoting. Last of all on the *Pakśatā* he refers to *Jīvanātha Miśra*.

PR-87

LOGICAL STATUS OF ARTHĀPATTI

Dr. B.L. Sharma, Kurukshetra

The logical status of *Arthāpatti* has been a subject of long debate between the logicians of the schools of Pūrvamīmāṁsā and Advaita-Vedānta and those of the schools of Nyāya-Vaiśeṣika, Jains, the Buddhists and others.

All the Indian Logicians, except the Cārvākas, maintain that the reasoning known as Arthāpatti is a source of knowledge. But while the logicians of the schools of Pūrvamīmāṁsā and Advaita-Vedānta assign it the status of a distinct *Pramāṇa*, the logicians of the other schools reduce it to *inference* (Anumāna).

My aim here is to present this debate concisely and to evaluate the arguments advanced by both the sides. I think that the nature and

function of Arthāpatti is different from that of inference (Anumāna). The reasoning of the type of Arthāpatti is more complicated than the reasoning of the type of inference (Anumāna). It is not a form of simple deductive inference. It contains a jump of thought from known to unknown and the jump is verified by deductive method. Thus, arthāpatti is more a method of discovery than a method of proof. As a method of proof it cannot be distinguished from inference.

PR-88

रामायण में शरणागति

अशोककुमार कालिया, लखनऊ

शरणागति का शास्त्रीय रूप तो बाद में विकसित, पल्लवित, और निश्चित होता रहा है, किन्तु उसके बीज स्पष्ट रूप से रामायण में विद्यमान दिखायी देते हैं। यद्यपि रामायण किसी सम्प्रदाय-विशेष का ग्रन्थ नहीं है, तथापि इस में प्रसङ्गतः शरणागति का पर्याप्त विवेचन हुआ है। युद्धकाण्ड में राम के प्रति की गयी विभीषण की शरणागति का वर्णन है।

PR-89

सहस्रगीतौ बाह्यपदार्थेषु भगवद्विरहकातरताऽऽरोपणम्

डा० अशोककुमार कालिया, लखनऊ

श्रीशठकोपमुनेर्भक्तिविविधरूपेणाऽभिव्यक्ति ता। साम्प्रदगायिकैस्त्वेतस्य विरञ्चि-समकक्षतेत्यं प्रतिपादिता—

चतुर्मुखसमाख्याऽपि शठकोपभुनौ स्थिता।
स्ववाचा मातृदुहितृसखीवाचा च वर्णनात्॥

इदं तात्पर्यम् यथा ब्रह्मणश्चतुर्मुखत्वं वेदचतुष्टयोपदेश-निबन्धनं तथैव शठकोपमुनीन्द्रस्याऽपि चतुर्मुखत्वं चतुर्धा भगवद्विषयकस्वानुभूतेरभिव्यञ्जनात्। एवमेतस्य भक्तप्रवरस्य चतुर्धा निवेदनविधि :—(१) स्ववाचा, (२) मातृवाचा, (३) दुहितृवाचा, (४) सखीवाचा च।

PR-90

INDEMNITY OF RELIGION UNDER PĀLA RULERS

Hari Har Narain Bhatnagar, Kurukshetra (Haryana)

The paper implicitly opens with the reason as to why the Pālas, who indubitably patronised Buddhism, inarmed Brāhmaṇism too. The Pāla monarchs knew that they revived Buddhism at the time, while it was seeking its exodus in other parts of India and the uniped and trudging religion might not be able to entice, solace and satisfy the mass. They, that is why, truncated Buddhism and grafted it with that widely popularity gaining Brāhmaṇism. Their attitude towards Brāhmaṇism was unbiased. Almost all the Pāla rulers were professed Buddhists. On one hand where they established monasteries such as Odaṇtapurī, Vikramaśilā and repaired Buddhist monuments, on the other they donated a number of villages to the Brāhmaṇ scholars well acquainted with the Vedas.

PR-91

गुप्तसम्राटों की धर्म-सहिष्णुता

हरिहर नारायण भटनागर, कुरुक्षेत्र (हरियाणा)

गुप्त-वंश के राजाओं ने धर्म-सहिष्णुता का भारतीय इतिहास में एक आदर्श प्रस्तुत किया है। उनके राज्यकाल में प्रायः सभी-वैदिक, वैष्णव, शाक्त, बौद्ध, जैन आदि-धर्मों को विकसित होने का पूर्ण अवसर प्राप्त हुआ। समुद्रगुप्त ने जहाँ एक ओर अपने को परमभावगत् कहा है वहीं दूसरी ओर लंका नरेश को उसने बौध गया में बौद्ध-विहार तथा विश्रामालय बनवाने की अनुमति प्रदान की। यह सत्य है कि ब्राह्मण धर्म को इस काल में राजकीय संरक्षण प्राप्त हुआ परन्तु वसुबन्धु, असंग तथा दिङ्नाग आदि बौद्ध विद्वानों को राज्य-प्रश्रय भी प्राप्त था। कुमारगुप्त का एक अभिलेख बुद्ध-प्रतिमा के निर्माण का उल्लेख करता है। देवरिया ज़िले में पाया गया एक अभिलेख आदिकर्तृ अथवा तीर्थङ्करों की चर्चा करता है। पार्श्वनाथ की एक प्रतिमा उदयगिरि गुफा में स्थापित की गई थी। अभिलेखों में शिव के अनेक उपनाम प्राप्त होते हैं—भूपति, भैरव, पशुपति, शम्भु, शैलेश्वर, अर्धनारीश्वर आदि। चन्द्रगुप्त द्वितीय ने एक शिवलिंग का निर्माण करवाया था।

PR-92

ŚABAR SWĀMI'S VIEW ON THE PROBLEM OF UNIVERSALS

Dr. Vachaspati Upadhyaya, Delhi

This paper aims to discuss the views of Śabarswāmin on the age old controversy which revolves around the problem of Universals. In

the scheme of Mīmāṁsā works this particular problem arises when the denotative character of words is debated. Śabara maintains that word denotes the class, community, Jāti or Ākṛti and the cognizance of community culminates in the individual's cognition as well. Śabara on Jaimini Sūtra 1.3.33. states categorically that there can be no distinction between Jāti and Ākṛti, while the Naiyāyikas have contended that there is a distinction between the two. This controversy has been discussed in detail. By way of elucidating the views of Śabara the position of the Buddhist Idealists who follow the doctrine of Universal flux, has also been discussed. Though the later Mīmāṁsakas Kumārila and Prabhākara have answered the objections of Buddhist in detail, Śabarswāmi only makes a passing reference. It is heartening to note that the Bhaṭṭa and Prabhākara schools later on became the ardent votaries of the reality, eternality and the pervasiveness of Universals and have a new dimension to this problem.

PR-93

BHARTṚHARI AND ADVAITISM

Dr. Karunesha Shukla, Gorakhpur

Bhartṛhari, the chief exponent of the Philosophy of Sanskrit Grammar and author of the Vākyapadīya and the three Śatakas, belongs to the Pre-Śaṁkara era of Indian Philosophy. In his exposition of the values of the life in the Śatakas and that of Śabda-brahma in the Vākyapadīya, Bhartṛhari has expounded the idea of non-dualism as the paramārtha-sat.

The present paper tries to enunciate and establish the advaitic aspect of Bhartṛhari's philosophy as expounded in the Vākyapadīya.

PR-94

PARĀMARŚA—THE CAUSE OF INFERENCE

Dr. Sabita Mishra, Calcutta

Parāmarśa holds an unique position in "Navya Nyāya". To have an idea of what Inference is we must have the knowledge of Parāmarśa.

In this paper I like to discuss it from different points.

Firstly, I shall try to find out it from the analysis of the word 'Anumiti'.

Secondly, I like to develop it from the vivid discussion of the knowledge parāmarśa particularly in what sense Inference is dependent on it.

PR-95

KUMĀRILA'S RATIONALITY AND IRRATIONALITY

Vijaya Rani, Kurukshetra

Kumārila Bhaṭṭa has commented upon the whole of Śābra Commentary on the Pūrva-Mīmāṁsā Sūtras. The first part of that commentary is called Mīmāṁsā Śloka-Vārttika, which is a Voluminous work.

After going through the Śloka-Vārttika of Kumārila Bhaṭṭa, one naturally feels that Kumārila has a two-fold attitude in his works. At one point we find him arguing as a stauch rational, while at another moment he begins to argue in an irrational manner. He seems to be a rational when he tries to establish his theory of perception against the Buddhists and the Jainas on a purely logical basis. He does not accept the yogic-perception of the Buddhist and the perception of the liberated-souls of the Jainas, because it goes beyond the universal experience of perception.

This rational attitude of Kumārila continues to persist in his works so far as it does not contradict with the basic principle of Mīmāṁsā i.e. the self-validity and the eternality of the Vedic scriptures. It is most surprising that a man like Kumārila holding very logical and rational views, can give up his rational sense, when the question of the eternality of the Vedic Scriptures arises. It appears that even the idea of any scripture being divine revelation or God's creation, is irrational, from modern stand-point, but so far as Mīmāṁsā School is concerned, it goes a step further. It does not regard the Vedic scriptures as God's creation, because it denies the very existence of God, but it holds that the Vedic scriptures are eternal and self-valid. They are as eternal as atoms of the material world.

Can there be any theory more irrational than this ? A question natually arises how a thinker like Kumārila could be rational and irrational at the same time and this requires an explanation and investigation from a rational view point.

PR-96

श्रीमद् भगवद् गीताय: नवीना व्याख्या पद्धति:

डा० जानकीवल्लभ: भट्टाचार्य: सांख्यतीर्थ:, कलकत्ता

अत्र गीता तात्पर्यार्थनिर्णय: षड्यिर्लिङ्गै क्रियते। कर्माणि तानि तेषां सम्पादन व्यापार इद्दश:। तेषां करणे किं कौशलम् येन सदोषमपि कर्म निर्दोषं स्यात्। ज्ञान-

कर्मणोः फले विभेदो नास्ति। ज्ञानकर्मणोः विरोधऽपरिहार्यं उत न ? श्रद्वातनां किं समाधानम् ? योगस्य भक्तस्यं कर्मणः कः सम्बन्धः ?

कर्मःमार्गः कस्य ग्राह्यः ? कस्य कर्मकरणे आवश्यकता नास्ति ? कथं वा नास्ति ? कर्मणः कः कर्ता ? कर्तृत्व भौक्तृत्वमोः समानाधिकरण्यं किं गीता सम्मतम् ? कर्मवादे वासनामाः स्थानं कीदृशी ?

गीतायां कर्मवादः मूलवृक्षः योगः अस्य रसः भक्तिश्च स्वादुफलं, ज्ञानं च फलरसनिर्यासः।

TS—TECHNICAL SCIENCE AND FINE ARTS-SECTION

TS-1

HINNU GODS IN THE ĀRYAMAÑJUŚRĪMŪLAKALPA

Dr. Siddheswar Chattopadhyaya, Burdwan (W.B.)

The Buddhist tāntric work Āryamañjuśrīmūlakalpa (MMK) mentions the names of many a Hindu gods but describes only eight of them in connection with the depiction of Maṇḍalas. Position of none of these gods has been allotted to in the inner Maṇḍala. They are all placed in the outer Maṇḍalas and thus made subservient to the Buddhist gods who occupy inner Maṇḍalas. Majority of these eight Hindu gods are Dikpālas, i.e., guardians of quarters. The conception of Dikpāladevas seems to be shared commonly by both Hindus and Buddhists.

Descriptions of Hindu gods in the MMK are in no sense complete or elaborate, some are too brief consisting of a short sentence that gives only the characteristic mark of the deity concerned.

The attitude of the MMK towards Hindu pantheon cannot be said to be totally hostile and herein it differs from the Buddhist works Sādhanamālā and the like.

Another Buddhist treatise the Niṣpannayogāvalī of Mahāpaṇḍita Abhayakaragupta, whose time is said to be co-eval with that of the Pāla king Rāmapāla, also describes many Hindu gods. The MMK too is associated with the Pāla-court, but of a bit earlier date. So far as the description of eight Hindu gods under study is concerned, these two works differ in most cases. It is not, however, difficult to find out support for the both from the vast literature on the subject. It is also a fact that one or other trait of a particular Hindu god as described in the MMK is not found in the extant images of the past.

TS-2

ICONOGRAPHIC DEVELOPMENT OF SUN-GOD IN EARLY NORTH INDIA

Dr. Bhaskar Chatterjee, Burdwan (W.B.)

The numismatic as well as plastic arts suggest the course to be followed in tracing the iconographic-evolution of Sun-God in early

Northern India. The different stages of evolution are marked by symbolism, theriomorphism and anthropomorphism. While the first two stages were undoubtedly indigenous in character, the third stage was characterised by a compromise between Indian and foreign mythology and art-traditions. The figures of Apolo, Helios, Mithra and Surya may be considered as if they are stationed at turning points on the way leading towards the growth of the Hindu myth and art-tradition with regard to the cult-image of Sun, the god of the Sauras. The numismatic art delineates the Hellenic and Iranian divinities presiding over the Sun under the Indo-Greek and Kushāṇa rule in India. On the other hand, the sculptural representations at Bhājā, Bodh Gayā and Mathurā in the late Maurya, Śuṅga and Kushāṇa period depict the god with or without chariot and horses. The Gupta age inherited the Sun-god with Central Asian dress like that of the Kushāṇa rulers figuring on their coins. Gradual Indianisation of foreign art-traditions is to be discerned through the ages of Indian art-history.

TS-3

THE ORIGIN OF CAMBODIAN ART

Dr. S. N. Ghoshal, Sastri Shantiniketan (W.B.)

The artist is both priest and poet : The art of image-making is cultured widely in the Tantra-śāstra, an Upaveda of the Atharvaveda. The paper deals with the following topics :

1. *Source and antiquity of Indian Arts in Cambodia.*
2. *The Agastya-Vidyā, the Science in the Tantra-śāstra.*
3. *Migration of Indian Arts to Cambodia*
4. *The Piṅgalamata of the Śiraścheda, Jayadratha Yāmala.*
5. *Contribution of the Piṅgalamata to the Cambodian Arts.*
6. *The technique of image-making.*
7. *Design of a Pratimāgṛha and a Devedyāna in the Piṅgalamata.*
8. *Elements of image-making.*
9. *The originality of the Piṅgalamata and the Picumata.*

TS-4

ŚĀRĪRĀBHINAYA

Archana Chaudhury, Burdwan (W.B.)

In the text books of Sanskrit Dramaturgy the eight great qualities of heroes and the ten natural qualities of heroines are discussed as if

these have got no relation with histrionics. But these are included in the Nāṭya-śāstra under the category of Sāmānyābhinaya. This category includes also six types of Śārīrābhinaya.

Excepting Sāgaranandin all other writers like Dhanañjaya, Śāradātanaya, Rāmacandra-Guṇacandra etc., maintain silence about the Śārīrābhinaya. Sāgaranandin's treatment of the topic also seems to be very much simplified and falls short of giving a clear idea. It also does not follow closely the line of the Nāṭya-śāstra. It can be doubted whether Sāgaranandin here follows some other authority.

TS-5

A CRITICAL STUDY OF DHANVANTARĪ

Dr. (Km.) G.V. Davane, Bombay

1. The legend of समुद्रमन्थन is one of the most popular Indian legends. It occurs in the Mahābhārata, the Rāmāyaṇa, and in a number of Purāṇas like विष्णु, पद्म, मत्स्य, स्कन्द, भागवतं etc. It ends with the appearance of various gems, one after the other, on the surface of the Milky ocean. The number and order of these gems differ with every account; but धन्वन्तरी the divine physician is present in every list.

2. According to his description in the epics he is a god, holding a white pitcher of nectar. Two recessions of the R. call him "वैद्यराज", the best of the physicians. In the Purāṇas his proficiency in medical art is an established fact. In the *Suśruta-Saṁhitā* he has been identified with Kashirāja Divodāsa and he calls himself the Primeval God. In this paper the following problems, in connection with Dhanvantarī, have been studied (A) Original phenomenon underlying ध. (B) His relation with Viṣṇu (C) His connection with the science of medicine (D) Origin of the medical science in comparative mythology.

TS-6

रेडियो रूपान्तरों का सर्वेक्षण एवं रूपान्तरों के लिए उपयोग में लाई गई विविध तकनीकें

कु० मालती टण्डन, मैसूर

रेडियो के प्रचलन से रेडियो-लेखन की कितनी ही विधाएँ जन्मी हैं, अतः रेडियो-रूपान्तर केवल दृश्य से श्रव्य माध्यम में परिवर्तन ही नहीं यह एक रेडियो विधा का

भी प्रश्न है। रूपान्तर शिल्प ने रेडियो की एक विधा के रूप में एक विशेष प्रकार की कलात्मकता उपलब्ध कर ली है यह अब माना जाने लगा है।

नाटकों के रूपान्तरों का शिल्प अति गहन है। ऊपर से सरल दीखने वाले नाटकों का रूपान्तर-शिल्प उपन्यासों अथवा कहानी के रूपान्तरों से अधिक कठिन है। उपन्यासों और कहानियों के लिए रूपान्तरकार संवादों का निर्माण भावों के अनुसार स्वयं कर सकता है किन्तु नाटक में संवाद दिए रहते हैं। इस कारण इन संवादों में परिवर्तन रूपान्तरकार अपनी इच्छा से नहीं कर सकता। यदि करे तो इसके लिए उसके पास पुष्ट कारण होने आवश्यक हैं। साहित्यिक नाटक का प्रत्येक पक्ष आपस में इतना गुँथा होता है कि इन दृश्यों में किंचित अन्तर भी रूपान्तरकार की विशेष सूझ-बूझ का परिणाम होता है।

TS-7

IVARNĀṬAKAM—THE TRADITIONAL RURAL DRAMA OF KERALA

Chummar Choondal, Trichur (Kerala)

'Ivarkali' evidently one among the most popular and traditional rural dramas of ancient Kerala, was also known as 'Ivarnāṭakam' and Pāndavar Kali'. The very title-'Ivar' is significant because it denotes the participation of five artisan communities i.e., Carpenters, Goldsmiths, Blacksmiths, Masons and Coppersmiths. Only these five communities, generally known as 'Viśvakarmās' or 'Kammālas', are entitled to stage this traditional art form in front of temples during the summer months from March to May.

The Rāmāyaṇa and the Mahābhārata furnished the main theme. Verses of this art-form denote the period of its composition, 16th and 17th centuries, after the glorious era of the poet Thunjath Ramanujan Ezhuthachen while stories from the epics, the Rāmāyaṇa and the Mahābhārata, enlightened the higher-ups the very same theme composed as Ivarnāṭakam influenced the lower strata of society and it was a potential factor in fostering their socio-cultural cohesion.

TS-8

A BRONZE SCULPTURE FROM GARHWAL

Mihir Mohan Mukhopadhyay, Rammohunpur (W.B.)

An interesting bronze sculpture from Garhwal is now preserved in the National Museum, New Delhi. With the help of the textual evidence,

viz., the *Rūpamanḍaṇam*, the image has been identified as Lakṣmī-Nārāyaṇa. The paper discusses not only its interesting iconic form, but as well as attempted to show that the sculpture represents an unique remains of Gaṅgā-Yamunā Valley art. Dateable in the *c.* tenth century A.D., the sculpture retains some of the finer qualities of the post-Gupta tradition, along with its typical medieval features, and occupy a distinct position in the domain of the sculptural art of the contemporary period.

TS-9

THE NIDHIS—EIGHT OR NINE

N. Gangadharan, Madras

The Epic literature refers to a few of the Nidhis without any indication regarding their number. The lexicographical tradition gives the count of the Nidhis as nine. But the Purāṇic tradition gives the count as eight. Among the Purāṇic accounts only those in *Mārkaṇḍeya* and the *Garuḍapurāṇa* describe the nature of those who possess these Nidhis.

TS-10

महाकवि कालिदास और सौरमण्डल

डा. कान्ति किशोर भरतिया, कानपुर

ब्रह्माण्ड की सकल शक्तियों के संचालक सूर्य की गति और उसके अन्य ग्रह नक्षत्रों के सहसम्बन्ध का जैसा चित्रण कालिदास ने किया है उससे हमें स्वीकार करना पड़ता है कि वे एक महान् खगोल-शास्त्री एवं प्रकृति-विद् भी थे। चन्द्रमा स्वयम् एक तमोपुंज है, पुनरपि सूर्य के सम्पर्क में आकर प्रकाश ग्रहण करता है और सूर्य के प्रकाश से ही प्रकाशित होता है। कुमारसम्भव ७।८ और रघु० ३।३२ में कालिदास ने उक्त कथन की पुष्टि की है। चन्द्रमा पर भूमि की छाया पड़ने से चन्द्रग्रहण होता है। प्रकृति का यह सिद्धान्त भी उनको सम्यक् विदित था जैसा रघु० १४।४० में उनके द्वारा प्रयुक्त रूपक अलंकार द्वारा स्पष्ट हो जाता है। शुक्लपक्ष में चन्द्रमा सूर्य का अधिक सम्पर्क प्राप्त कर बढ़ने लगता है और इसके प्रतिकूल कृष्णपक्ष में घटने लगता है। अमावस्या के दिन वह सूर्य से सर्वथा पृथक् होता है और शुक्लपक्ष में अपने लुप्त गौरव को पुनः प्राप्त करता है। किसी निश्चित गन्तव्य स्थल पर पहुँच कर ठीक उसी मार्ग से लौटने वाले यात्री से चन्द्रमा की तुलना कर इस कथन को सोदाहरण स्पष्ट किया गया है।

TS-11

RĀMĀYAṆA AND MUSIC

Dr. S. Venkitasubramonia Iyer, Trivandrum

When we consider music in relation to the Rāmāyaṇa, three perspectives are possible, namely (1) Rāmāyaṇa as music, (2) Music in the Rāmāyaṇa and (3) Rāmāyaṇa in music.

The Rāmāyaṇa is rightly the *Ādikāvya*, but it is also the *Ādisangīta-sandarbha*, the first musical narrative. There are enough indications in the work that it is to be sung, and not simply to be read; that it was sung to a rare tune, with Tāla, ranging over the three octaves, in different tempos and in harmony with the drone. How the purity of the voice could be preserved is also indicated.

Numerous musical works based on the Rāmāyaṇa are known. The *Saṅgītaraghunandana* of Viswanāthasiṁha, *Saṅgītarāghava* of Chinna Bomma Bhupala, *Rāmāshṭapadī*; *Rāmagītāvalī* and *Taraṅga* of Upanishad-brahmayogin, and *Rāmāyaṇagītāvalī* of Krishna Chandra in Sanskrit. *Rāmanāṭakam* of Arunachala Kavirayar in Tamil, *Adhyātmarāmāyaṇa-kīrtana* by Munipalli Subramanya Kavi in Telugu are some of them.

Most of the songs of Saint Tyagaraja are addressed to Rāma. It is possible to get a string of them relating to the events in Rama's life. The kīrtanas of Mārgadarśi Śesha Ayyangar are mostly on Rāma. The compositions of Muthuswami Dikshitar and Swati Tirunal contain many songs on Rāma.

Rāgas like Rāmakali, Rāmapriyā Rāmakriyā and Rāmamanoharī owe their names to Rāma.

TS-12

PREVENTIVE AND SOCIAL MEDICINE AS DEPICTED IN THE TRIPIṬAKAS

Dr. Jyotir Mitra, Varanasi

The present paper attempts to make a critical study of the account of the Preventive and Social Medicine mentioned in the Tripiṭakas on the basis of Āyurvedic compendia.

We know from the Pāli-texts that the hygienic sense of the bhikkhus was highly developed. Various rules were observed while going to latrine (vacca-kuṭi) and urinal (passāva-ghara). Teeth were brushed with brushes (*dantapona* or *dantakaṭṭha*) made of the sticks of plants eightfingers long. The *Cullavagga* states the advantages of its chewing as good for eyes, expeller of nast smells of mouth, purifier of the taste-channels and relicious-agent. Keeping of hair was forbidden for monks. Emphasis has been giving on hair and nail-cutting. Cleanliness of the body and cloth an anointment (abbhanga) with oil. There were certain rules to be followed by monks and nuns at the time of bathing. Mosquito-net (masakakuṭikā) and strainer (cālani) were used. Several terms are given for sexual intercourse (maithunadhamma). It has been minutely defined and in order to check it, the consequences of excessive indulgence are also noted. As in the Suśruta Saṁhitā (I.45.17), the water-purifier process through gems is mentioned. Soft (bhojanīya), hard (khādanīya) and relishable or lickable (leyya) food were used. Apūpa, sattu and yāgu were the prominent preparations. Various types of meat were eaten. *Sūkaramaddava*, the meat of boar, was served to the Lord Buddha, Syrups were prepared and under intoxicating drinks, five kinds of beverage along with *surā*, *vāruni*, *prasannā* and *sidhu* were drunk. There were certain rules and etiquettes to be observed by the bhikkhus during meals.

TS-13

PALM LEAF MANUSCRIPT ON THE ARCHITECTURE OF KOṆĀRAK TEMPLE

Dr. K.S. Behera, Bhubaneswar

Alice Boner, Sadāśiva Rath Śarmā, and R.P. Das *Temple of Koṇārka* have brought to light four palm leaf manuscripts on the famous Koṇārka Temple. The manuscripts were discovered by Pandit Sadāśiva Rath Śarmā of Puri. One of these manuscripts deals with the Architecture of Koṇārka Temple.

The object of this paper is to examine the date and authenticity of the manuscript. In this connection the following points deserve attention.

1. Though the manuscript contains only 23 leaves, it does not show uniformity in the script. The difference in the script and the length of two leaves of this manuscript seems to suggest that they belonged to another manuscript.

2. The measurements of the different parts of the temple given in the manuscript are not always reliable. The illustrations of architectural elements do not throw clear light on details which are now missing.

3. Some of the statements in the manuscript are contradicted by other sources.

4. Extracts from the *Mādalā Pāñji*, the chronicle of Jagannātha Temple, have been used as explanatory and complementary material, but they are not found in the printed edition of the text.

5. While the manuscript was written in the early 17th century, it is strange that in the illustrations of the manuscript the 'lion on elephant' figures are shown infront of the Nāṭamandira of the Koṇārak Temple as they are found now. These have been placed in their present positions in the beginning of the present century.

6. For better preservation of the temple, plain stone pilasters have been placed on the *Beki* to provide support to the huge *ghaṇṭā* of the *Jagamohan*. These did not form parts of the original structure, but were clearly later additions. Some of these pilasters, however, seems to have been represented in a drawing of this manuscript. Therefore one of the problems of the manuscript is how the author, writing in the 17th century, could show these pilasters.

A critical analysis of the internal evidence seems to suggest that the manuscript is a work of the 20th century, and we do not consider to be safe to rely on the evidence of this manuscript alone.

TS-14

जैनाचार्य रविषेण के अनुसार नारियों के लिए ज्ञातव्य कलाएँ

डा० रमाकान्त शुक्ल, नई दिल्ली

सप्तम शताब्दी के जैन कवि रविषेण ने अपने 'पद्मपुराण' या 'पद्मचरित' की रचना करके एक ओर अपने धार्मिक और साम्प्रदायिक दायित्व का निर्वाह किया है और दूसरी ओर अपने साहित्यिक दायित्व का पालन किया है। उन्होंने अपने लोक-शास्त्रकाव्याद्यवेक्षण को पाठकों के सम्मुख रखते हुए अपनी बहुज्ञता का परिचय दिया है। उन्होंने अपने 'पद्मपुराण' को अपने युग का 'विश्वकोष' बनाना चाहा है। ज्ञान, शिल्प, विद्या तथा कला को अपने अन्दर समेटने वाला यह काव्य विद्वानों के लिए पठनीय तथा माननीय है।

रामकथा का जैन दृष्टिकोण से व्याख्यान करने वाले इस ग्रन्थ में रविषेण ने स्त्रियों के लिए उपयोगी कलाओं की भी चर्चा की है।

TS-15

PAINTING OF THE GROVE

Dr. Sudhisankar Bhattacharya, Calcutta

The painting of the grove occupies an important position in the realm of Sanskrit literature. The first trace of this kind may be cited from the Mahābhārata. As the Pāṇḍavas reach the Dvaita-forest, Vyāsa pounces upon the opportunity of drawing an image of the Dvaita-forest.

This painting of external nature is adopted by Kālidāsa, as also by some poets belonging to the post-Kālidāsan period. Bhāravi, Māgha and Śrīharṣa—these three poets of later periods draw the images of the pleasure-groves. Śrīharṣa also draws a pleasing image of the pleasure grove of Nala, and the influence exerted on him by Kālidāsa is clearly traceable. But it is to be admitted to the credit of Śrīharṣa, that he masters the art of presenting the poetic truth after seeing it through the eyes of his characters, as also introducing it after intermingling it with his own passions and actions.

Coming to the poets of lesser importance we find a complete change in the technique of painting the beauty of nature. That aspect of human life, which remained ignored so long starts to receive attention and as a matter of fact, it finds its place into the poetic image.

TS-16

DEVELOPMENT IN THE BRICK MAKING INDUSTRY IN INDIA FROM PREHISTORIC TO MEDIEVAL PERIOD

Dr. R.P. Kulkarni, Nasik (Maharashtra)

Brick making industry was in flourishing state in India from or may be before Indus Valley Civilization as the buildings of this period are constructed of burnt bricks and a few kilns were also found in the archaeological investigations.

There is ample literary evidence in Vedic literature particularly in Brāhmaṇas and Śulba Sūtras giving information regarding the choice of soil for brick making, stabilization of soil by removing coarse grained sand, bones, coal etc. and by addition of fine grained sand, coal ash (Ukhya Bhasma) etc. The bricks were used to be prepared by using wooden moulds and were burnt in closed oven type kilns. Information

is given regarding development of specifications of bricks, their classifications, dimensions and methods of brick construction and the rules thereof from Vedic period to 15th century A.D., as could be ascertained from the information given in different treatises of Vāstuśāstra.

It is shown that as far as specifications of suitability of soil for brick making and desirable properties in bricks are concerned these were at level at par to modern I.S.I. specifications.

TS-17

THE KRIYĀKRAMAKARĪ, AN EXTENSIVE COMMENTARY ON THE LĪLĀVATĪ OF BHĀSKARA AND ITS JOINT AUTHORSHIP

K.V. Sarma, Hoshiarpur (Punjab)

While the prevalence of the *Līlāvatī* of Bhāskara (*c*. A.D. 1114) as the basic text book on arithmetic and geometry, throughout India, during the mediaeval period, is well known, it is worth noting that its popularity had been particularly remarkable in certain regions of the country, like Kerala. An idea of this popularity can be had from the large number of commentaries on *Līlāvatī* produced in this part of the land, eleven of which have been identified and manuscripts whereof have been located (*vide* K.V. Sarma, *A history of the Kerala School of Hindu Astronomy*; Hoshiarpur, 1972, pp, 162-63). Among these eleven commentaries, the *Kriyākramakarī*, running to about 7000 granthas, is the most extensive. This commentary is generally attributed to Śaṅkara, a member of the Tṛkkuṭaveli family of Vāriyars. It is shown in this paper that this is a joint production by the said Śaṅkara, and Nārāyaṇa, a Nampūtiri brahman of the Mahiṣamangalam family, both of whom were contemporaries and lived towards A.D. 1500. Some salient points on the nature and importance of the *Kriyākramakarī* in explaining the rationale of Indian mathematics are also brought out in the paper.

TS-18

REFERENCES TO MUSIC IN NON SANGĪTA LETERATURE (SANSKRIT)

T.S.R. Lakshmi

The history of Music is discernible from two sources viz., *sangīta* (technical) and non-*sangīta* (non-technical) literature. It is certain that

before systematic literature grew on Music, the subject did enjoy reference in the works of several languages written from time to time. As a result, the references to Music found in Non Sangīta literature viz, Sanskrit, for example, establishes the antiquity of the subject to a hoary past. The term *Rāga*, a technical term in Music, was already used by Kālidāsa in the sense of 'Love' suggesting, in a way, *rāga* (Love) to be at the basis for the genesis of Music and Musciology. Shakespeare referred "Music to be food of Love" thereby implying the inseparableness of Music and Love. The present paper, describes and interprets those references to Music especially found in the works of Kālidāsa and in the Sanskrit work *Haṁsa Sandeśa*. This, therefore, helps to point out that Music and Musciology found a rich scope in the non *sangīta* works also, right from RV. As a result it becomes evident that Music and its advancement owes a lot to Sanskrit.

TS-19

MANU'S DANḌANĪTI AND ITS RELEVANCE TO MODERN SOCIETY

Dr. Samir Kumar Dutta, Calcutta

The Manusamhitā is not simply a work of polity, it is a compendium of politics, Economics, Sociology and Philosophy. Ancient India demanded highest virtues of the paramount ruler and the ministers of the Cabinet. Several tests for ascertaining the loyalty of the ministers were recommended and experts were appointed to the departments of Government only after their loyalty was tested by applying these methods.

Indian theory demanded the highest integrity of the Judiciary, the members belonging to which were required to be experts in Ethics and Sociology, Economics and Polity.

It is a pity that in modern India both the Executive and the Judiciary are being neglected and the execution and trial are being made by persons of lesser calibre.

Indian theory on the principles on taxation and the international laws relating to war and peace again can be fruitfully employed in the devolving system of taxation and informulating international policies for promotion of national and international good will and understanding.

In the paper a modest attempt has been made to analyse the theories prevailing in ancient India and to ascertain their applicability in the texture of modern Indian Society.

TS-20

LIBRARY SERVICE FOR ORIENTALIST NEEDS AND PROBLEMS

Smt. N.R. Aralikatti, Tirupati

The paper attempts to identify the immediate problems and needs of the library Service, as a well developed, modern technical science, and suggests certain measures that would help, oriental researchers to avail of the full benefits of this new technical Science.

TS-21

A MANUSCRIPT OF CIKITSĀÑJANA (A VALUABLE WORK OF VIDYĀPATI)

Dr. Vidhata Mishra, Hajipur (Bihar)

Cikitsāñjana is a work on Āyurveda written in Sanskrit by Vidyāpati, a great poet of Mithilā in the 14th century A.D. the manuscript is complete and if consists of 30 pages of the size of 14×6″ in total. It is written entirely in Devanāgarī script. It is a true copy of the original Mss. and it was written in the Vikrama Saṁvat 1919 according to its last colophon. The name of the author Vidyāpati as found in the third and the last verses of the Mss.

The Mss. has not been referred to by scholars who had done researches on Vidyāpati. This rare Mss is preserved in the personal library of my late grand father Pandit Nawatilal Mishra of village Silaut, 3 miles north-west from the district head quarter of Samastipur in the state of Bihar.

The name of the Cikitsāñjana by Vidyāpati is mentioned in the catalogus catalogorum (pp. 186, part I) ed. 1962.

The work deals with the following subject matters : –

(i) मङ्गलश्लोक: (ii) नाड़ीपरीक्षावलोक: (iii) मूत्रपरीक्षा (iv) निदानम्-लघुसुदर्शनचूर्णम् (v) भूतभैरवरस: (vi) तक्रतैलम् (vii) आनन्दभैरवरस: (viii) चिन्तामणिरस: (ix) ज्वराङ्कुश: (x) अष्टादशाङ्गक्वाथ: (xi) अञ्जनम् (xii) षोडशाङ्गाचूर्णम् (xiii) ज्वराधिकार: (xiv) लीलावती (xv) गङ्गाधरचूर्णम् (xvi) लेपनम् (xvii) क्वाथ: (xviii) चूर्णम् (xix) बटी (xx) पाचनक्वाथ: (xxi) अर्शप्रतीकार: (xxii) भगन्दरप्रतीकार: (xxiii) उदरप्रतीकार: (xxiv) शोथप्रतीकार: (xxv) आमवातोदरप्रतीकार: (xxvi) कृम्युदरप्रतीकार: (xxvii) क्षयरोगप्रतीकार: (xxviii) हिक्काप्रतीकार: (xxix) छर्दिप्रतीकार: (xxx) कासप्रतीकार: (xxxi) अग्नि-माद्यप्रतीकार: (xxxii) कुण्डप्रतीकार: (xxxiii) प्रमेहप्रतीकार: (xxxiv) मूत्रकृछ्प्रतीकार: (xxxv) अश्मरीप्रतीकार:

(xxxvi) अपस्मारप्रतीकार: (xxxvii) कुष्ठप्रतीकार: (xxxviii) वातव्याधि प्रतीकार: (xxxix) पित्तव्याधिप्रतीकार: (xl) कफप्रतीकार: (xli) गण्डमालाप्रतीकार: ॥ A critical edition and publication of this rare and valuable manuscript is needed.

TS-22

INTERPRETATION OF THE ARCHITECTURAL FORMS AND SPACES IN AN ANCIENT HINDU TEMPLE AND ITS RELEVENCE TO MODERN RELIGIOUS ARCHITECTURE

S.V. Deshpande, Baroda

This paper begins with a general explanation of present-day concepts in the planning and designing of architectural forms and spaces. While referring to the architecture of ancient Hindu temples different philosophies found in the literature on Vāstu-śāstra are considered to investigate into the concepts of planning and designing religious buildings.

To the already accepted ideas of Vastu-Brahma and Vastu-Purush-Maṇḍal, a small contribution is made in form of Omkar Philosophy to support the arguments in favour of metaphysical effects sought by the architectural creation.

Finally it is attempted to explain that the symbolic concepts which were adopted in building Hindu temples are now being adopted by the pioneers of modern architecture; particularly in the West. To illustrate this statement the architectural forms and spaces in the Ronchamp Cathedral (South East of France) are discussed with the help of statements made by the Architect LE Corbusier, the Town-planner and Designer of Chandigarh (Capital of Haryana) and its famous Capital-complex.

The paper concludes that Vastu-Brahma i.e. the metaphysical aspects of architecture; is a philosophy on its own which has and which will give this World some of its master-piece architectural creations.

TS-23

SĀMĀNYA CONCEPT IN ĀYURVEDIC TEXTS

Dr. Brahmananda Gupta, Calcutta

All the six categories of the early Vaiśeṣikas beginning from *dravya* (i.e. substance) to *samavāya* (i e. inherence) could be traced in the medical

treatise called Carakasmhitā of the Christian era : "maharṣayas te dadṛśur yathāvat jñanacakṣuṣā/sāmānyaṁ ca viśeṣam ca guṇān dravyāṇi Karma ca samavayām ca. But the *sāmānya*—concept here is found cosisting of different shades of meanings to suit the practical purpose viz. philosophical tenets being applied in the practice of medicine. Thus in the Carakasamhitā *sāmānyam* appears as a cause of increase 'sāmānyaṁ vṛddhikāraṇam' and not as 'anugatapratyakāraṇam' as found in the Nyāya-Vaiśeṣika school. Thus the idea of *sāmānya* as observed in the philosophical school has undergone a radical change in meaning to be interpreted as an increasing factor. Two other attempts to define *sāmānyaṃ* could be equally found in the Carakasaṁhitā such as *sāmānyaṃ* is that which frings oneness (*sāmānyaṃ ekatvakarma*) and *sāmānyaṃ* is that which possess similar objects.

Cakrapāṇidatta belonging to eleventh century A.D. in his commentary on caraka brings different interpretations of the early scholars on sāmānyam to justify the abovementioned three definitions of Carakasamhitā. Some scholars hold that *sāmānyaṃ* are of three types viz., *dravyagocara, guṇagocara* and *karmagocara.* Others justify the threefold character of *sāmānyaṃ* in a different way viz. *atyantasāmānyaṃ, madhyasāmānyaṃ* and *ekadeśasāmānyam.* Some other scholars on the other hand think that *sāmānyaṃ* is of two types viz. *ubhayavṛtti* and *ekadeśavṛtti.*

TS-24

महाभारत युद्ध में प्रयुक्त व्यूह—एक परिशीलन

डा० रमेशचन्द्र पुरोहित, उज्जैन

भारतीय साहित्य एवं संस्कृति में महाभारत का एक महत्वपूर्ण स्थान है। यही कारण है कि न केवल संस्कृत साहित्य में अपितु अन्य विभिन्न साहित्यों में भी इससे सम्बद्ध अनेक रचनाएं हुई हैं। इतना ही नहीं, अनेक विद्वानों ने इस पर समालोचनात्मक ग्रन्थ लिख कर अपने-अपने दृष्टिकोण से इसके महत्व की प्रस्थापना की है। कुछ विद्वानों ने इस ग्रन्थ की लोकप्रियता में और भी वृद्धि करने के लिये महाभारत के युद्ध में प्रयुक्त व्यूहों के चित्रों का भी निर्माण किया है। इस प्रकार निर्मित व्यूह-चित्रों में से ४ व्यूह-चित्र सिन्धिया प्राच्यविद्या शोध प्रतिष्ठान, उज्जैन में प्राप्त हुए हैं।

प्रस्तुत लेख में इन व्यूह-चित्रों का विस्तृत परिचय, इनके निर्माणकाल तथा ऐतिहासिक एवं सांस्कृतिक दृष्टि से इनके महत्व के सम्बन्ध में विचार किया गया है।

TS-25

ABSTRACT OF "EVOLUTION OF CATARACT SURGERY"

R.C. Choudhury, Varanasi

Cataract surgery begins almost with general surgery. Though its mention is there originally, it was not clear what cataract actually is. In the early days, some water was supposed to drop from the brain to cause cataract. It was only during the 17th Century that cataract was discovered to the spacification of the crystalline lens.

Treatment of cataract was done both by medicine as well as by surgery from very early days. Āyurvedic physicians also did likewise. The practice of coughing as done by Suśruta remained the method till about the middle of the 18th Century.

Extraction of cataract was first done by J. Daicel during the 18th century. Later iridectomy was introduced.

Discussion was done by Pett in 1713-88.

Mydriasis further helped the operation. At the end of the 19th century, intracapsular extraction was done.

Various subsidiary methods improved the cataract extraction uptill now. But coughing of Suśrut has its merits.

TS-26

A STUDY OF THE ICONS OF THE GODDESS TĀRĀ IN THE HIMALAYAS

Dr. Pushpendra Kumar, Delhi

Since times immemorial the Himalayas have been playing a very important role in the development of Indian culture and religion. Each and every cultural development in India. was reflected and preserved in the Himalayan regions, stretching from extreme north to the extereme east. Similarly the artistic activities of the Mahāyāna and Vajrayāna schools of Buddhism continued to flourish, along with religious movements in the Himalayas from the earliest periods to the last century. The celebrated goddess Tārā was very much in actual worship and her icons in bronze, or in stone or in wood, belonging to different periods are found in the Himalayas. A study of these artistic pieces, is being presented in this short paper.

TS–27

POETIC APPRECIATION AND EXPERIENCE OF THE UNIVERSAL SOUL

Smt. Arati Mukherji, Calcutta

Sanskrit Poetics describes Rasa as a blissful state of ego, in which knowledge of all other knowables is obliterated and the mind gets itself concentrated on a surprisingly delightful permanent mood. This strange blissful state is compared to the pleasing state of mind, in which the individual soul realises its identity with the universal soul, and it is often stated that the delight springing from attainment of poetic experience is a nearest approach to the delight accruing from a sense of identification of the individual soul with the supreme spirit Rasāsvāda as Sanskrit poetics says, is the nearest approach to Brahmāsvāda, and not exactly identitical with it. This is so, because while in the state of realisation of identity of the individual soul with the supreme spirit the concentration is thereon an unified object, in the state of poetic experience the concentration is on a multiplicity of objects, represented by the characters, the situations, the permanent and the transient feelings. This concentration on plurality of objects accounts for its incompleteness, and it is possibly because of this that Sanskrit Poetics hesitates to identify Rasāsvāda with Brahmāsvāda.

TS–28

भारतीय प्राचीन ग्रन्थों में खगोल विज्ञान

पं. जगन्नाथ भारद्वाज, अम्बाला छावनी

अखिल ब्रह्माण्ड के निर्माता ने आकाश में नीहारिकाओं, नक्षत्रों, राशियों, ग्रहों, उपग्रहों आदि को बड़े ही अद्‌भुत तारतम्य से स्थापित किया है।

भारत के मनीषियों ने उनके सम्बन्ध में जो विचार दिये हैं तथा आधुनिक वैज्ञानिकों ने उनका जो समर्थन किया है उसी के आधार पर यहां कुछ ज्ञानवर्धक विवरण प्रस्तुत किया गया है। इसके साथ कुछ ऐसे रहस्यों पर भी प्रकाश डाला गया है जो आधुनिक वैज्ञानिकों के लिये अभी भी गवेषणा का विषय है।

१. **काल गणना** :—सृष्टि सम्वत् तथा वैदिक सम्वत्, ईसा सन् का आधार वैदिक सम्वत्, ईस्वी महीनों के नाम भी संस्कृत भाषा के ही हैं।

२. **सृष्टि की उत्पत्ति** :—सृष्टि की उत्पत्ति के विषयों में, वेदों का मत, पुराणों का मत तथा दोनों मतों का विश्लेषण और सृष्टि में हमारे सूर्य का स्थान।

३. पृथ्वी, शेषनाग तथा सङ्कर्षण देव :— सूर्य अपने मण्डल सहित सर्पाकार पथ पर अभिजित नक्षत्र की ओर गतिशील है।

४. आर्यभट्ट के सिद्धान्तों का प्रचारक कोपर निकस :—'पृथ्वी सूर्य की परिक्रमा करती है' कोपर निकस ने यह ज्ञान भारतीय ग्रन्थों से ही प्राप्त किया। कैपलर, न्यूटन आदि पश्चिमी वैज्ञानिकों के सिद्धान्त का आधार भी भारतीय ग्रन्थ ही है।

५. ज्योतिष शास्त्र के महान् प्रवर्तक महर्षि वेद व्यास :—श्रीमद्भागवत् में ध्रुव वंश परम्परा से लिए गये महर्षि वेदव्यास जी के चार श्लोक, जो पृथ्वी के ध्रुव से सम्बन्ध को दर्शाते हैं, पृथ्वी की वार्षिक, दैनिक गतियों को सिद्ध करते हैं तथा पृथ्वी के अनेक गुणों पर प्रकाश डालते हैं।

SEAS-SOUTH-EAST ASIAN STUDIES-SECTION

SEAS-1

GEOGRAPHICAL TRACES OF CULTURAL EXPANSION FROM INDIA

Dr. Shyam Narain Pande, Mirzapur (U.P.)

It is not easy to trace the expansion of Indian culture. In many cases, the outsiders have given out as their own what they had learnt from India. It is remarkable that China once asked for 'Guru' from India and Greeks have taken Indian philosophy. Hippalus discovered monsoon already known to Indians. The principle of atomism and seed discovered by Kakudha Kātyāyana before Democritus of Greece was later incorporated in Rāmāyaṇa as 'Lava', round atom and 'Kuśa', which entangled with each other to produce visible substances. It is, now, going to be re-incorporated in India after the atomic experiment in Rajasthan.

Agrarian culture of India is beautifully concealed in an international book Rāmāyaṇa'. 'Mahābhārata', a book shaping greater India contains the highest philosophy of Gītā i.e. 'Viśvadarśana' or the study of Geography through travels.

Man was first derived and developed in Siwalik hills. Oldest Geographical traces have been found in Soan culture of Punjab dating back ten lac B.C. Indians entered Greece, Caucasus and Mediterranean 2800 B.C.

Word 'Rā' symbolically representing Rāma of the line of almighty sun, united and integrated various civilizations sister of the Goddess of Mohenjodaro has been unearthed in France dating back 40 to 20 thousand B.C. A Baghdad-museum-seal reveals expansion from Kaśmīra side. Brāhmī was derived from the Indus script and Phoenician language was derived from Brāhmī. Indian unicorn dating 3rd millennium B.C. became an emblem of Christ. Even dances prove that Tibetans, Scandinavians and Englishmen had a common origin. Canadian Indians reached over there through Scandinavia from India.

Real 'śruti' may be taken as an ancient proof for such origin found in Bogoskoi (Turkey) where faith for 'Vedas' was much rooted.

Adzes of Dolmen tombs have also been found in Phillippines. Water buffalo, which had its origin in Phillippines was first domesticated

in Ganga Valley. It helps to solve the problem. Indians reached Brazil 8000 B.C. Nine digits reached America through Arabs.

Thus cultural drifts in various and curious manners had contributed to such expansion from India to every corner of the globe.

SEAS-2

ĀMRĀTAKEŚVARA ŚIVA IN THE KAMBUJA INSCRIPTIONS

Dr. S.P. Shukla, Kurukshetra

Three Kambuja inscriptions refer to the installation of the images of Āmrātakeśvara i.e. 'the lord of Āmrātakeśa' discovered at different sites.

Āmrātakeśvara shrine, referred to as a *guhya-liṅga* in the *Matsya-Purāṇa*, was famous shrine situated at Varanasi. A Gupta terracotta sealing containing *trisūla-paraśu* and *liṅga* on *yonipīṭha* with legend *Āmrātakeśvara*, discovered at Basarh, is regarded to have been attached to some letter despatched by the custodian of the Āmrātakeśvara shrine to someone at Basarh. This Śaiva shrine was so famous that the Ahom kings of Assam built a shrine by this name at Ramsa (Kāmarūpa). The name Āmrātakeśvara, which is found in the Kambuja inscriptions, was probably adopted after the name of the famous shrine of Āmrātakeśvara situated at Varanasi.

WAS—WEST ASIAN STUDIES SECTION

WAS-1

PERSIAN TRANSLATIONS OF THE BIBLE

A.Q. Jafri, Allahabad

Inspite of the decline of religious beliefs every where, the Bible is a book that still continues to be printed in millions and even studied by quite a large number of people, for instance by students of history, comparative religion and philology etc. There is hardly any language in which the Bible has not been translated. When the Christian religious leaders realized the futility of converting the Muslims to Christianity by force, Raymund Lull came forward with an original idea i.e. to convert the Muslims by persuasion. With this object in view he suggested in 1273 establishing chairs for the study of Islamic languages Arabic, Tartar etc., though Arabic as the most important and sacred language of Islam received greater attention from Christian students and scholars. Besides religious interests Arabic had another attraction and that was scientific as the Arabs were at that time, say till the 13th Century, the leaders in the domain of science. But, however, when the Portuguese arrived in the East i.e. India and Persia, the Christian missionaries realised the importance of Persian also for conveying the message of Christianity to the countries where Persian was either spoken or used as a literary or official language as in India, Afghanistan and Central Asia. St. Xavier took the leading part in the preparation of Christian literature in Persian. Emperor Akbar, as we find in a letter of Abul Fazal wrote to the Portuguese authorities of Goa for asking Persian translations of the Christian or Jewish scriptures. Perhaps such translations were not available in Goa at that time and therefore, the task of translating the Bible was undertaken by the command of Emperor Akbar by Faizi. It was now the 16th century when the Christian missionaries now began to arrive from Europe and prepared translations of the Bible in native languages of India and Persian also. However, the credit of preparing the present Persian translation goes to Henry Martin who first made a Persian translation of Bible in India and then to improve it he went to Persia. The translation of Henry Martin is one that is now commonly used, and although the Persian language has changed its style, and modes of expressions a good deal, this translation is still intelligible to Persian speaking people and is not so literal as the Arabic version as to do violence to the genius of the language in some cases. But, however, a fresh translation may be attempted as has been done in English, French, German etc. to make the language perfectly up-to-date.

WAS–2

ARAB POLITICAL SOCIETIES IN 19TH AND EARLY 20TH CENTURIES

Faiyazul Haq, Rangia (Assam)

Turkistan, which we at present prefer as Western or Russian Turkistan, was conquered by the Muslims in the 8th Century of the Christian era. The Turks were soon converted to Islam and were found by the Muslim rulers and governors as very useful soldiers and body-guards. They were recruited as such in large numbers and in course of time they became so numerous and powerful that they began to dominate their own masters becoming so powerful that they would raise caliphs to the throne or pull them down as they chose. When Baghdad, the capital of the Abbasid caliphate, fell before the Mongols onslaught in 1258, the Turkish power seemed to have received a fatal blow, but however, the Turks continued to dominate the Muslim World.

Soon after the destruction of Baghdad by the Mongols under Hulagu, a new Turkish power, that of the Ottomans appeared in Anatolia which not only gradually occupied the whole of that country but soon crossing over into Europe conquered the Balkan peninsula and captured Constantinople in 1453. As for Asia and Africa they conquered all the Arab lands in these continents with the exception of Central Arabia and eastern coasts of that peninsula, while in Africa they conquered Egypt, modern Libya, Tunisia and Algeria, only Moracco and the Sudan escaped falling under their power.

The Ottomans thus became a world power, respected and feared far and wide, but gradually as the result of the French Revolution and the spread of modern education, nationalism began to strike roots among the conquered nations. At first the movement for freedom remained confined to Christian population e.g. among the Arabs it was the Christian who mooted the idea of independence, but soon the western educated Muslims also joined their ranks and began the struggle for shaking off the Turkish yoke. No imperial nation easily lets its subject races to become independent and thus lose its empire. The Turks too were in no mood to liquidate their empire by granting the Arabs independence. The Arabs were not able to carry on their struggle for freedom openly hence they took to establishing at first secret societies for popularising the idea of independence, and then as they gained some experience and courage they demanded home rule, agreeing to live as member nations of the multinational Turkish empire. But at the Turks relentlessly pursued the Arab protagonists of independence, while some societies which only had moderate demands worked in open the others either due to lack of courage or motive of expediency preferred to carry on their movement in secrecy. I have

shown in my paper the role that these societies, both open and secret, have played in educating the Arab public opinion for independence and how it was that finally these societies decided to throw in their lot with the Allies to get rid of the Turkish rule.

PP—PANDIT PARISHAD SECTION

PP-1

गीतायां सृष्टिप्रक्रियासमन्वयः

शोभानन्द झा, द्वारका (सौराष्ट्र)

भारतीयदर्शनशास्त्रेषु सृष्टिप्रक्रियासरणी भिन्नैव। तस्माद्द्वैताद्वैतवादोपस्थितिः। यथा साङ्ख्यदर्शने प्रकृतेरेव सृष्टिप्रक्रिया। प्रकृतेर्महान् महतोऽहङ्कारस्ततः पञ्चतन्मात्राणि तेभ्य उभयमिन्द्रियम् पञ्चभूतानि च ततः पुरुष इति। सा च प्रकृतिः सत्त्वरजस्तमसां साम्यावस्थास्वरूपा। प्रकर्षेण क्रियते प्रकृष्टा कृतिर्वेति व्युत्पत्त्या प्रकृतेः कर्तृत्वं सिद्ध्यति। निरीश्वरवादिमते साङ्ख्ये चेतनाचेतनसाधारणानादिनित्यस्वरूपा प्रकृतिः स्वतन्त्रा जगतः कर्त्री। सेश्वरसाङ्ख्ये जडैव प्रकृतिः पुरुषमधिकृत्य जगतः कर्त्री तेनात्र द्वैतवादप्रसङ्गः। वेदान्तदर्शने चोपनिषत्प्रमाणानुसारेण सृष्टिप्रक्रिया,तत्र ब्रह्मण एव सृष्टिस्तथा मायासंवलितब्रह्मणोऽपि सृष्टिरित्युभयथा प्रतिपादितम्। यथा छान्दोग्यमुण्डकतैत्तिरीयैतरेयोपनिषत्सु स्वगतभेदरहितब्रह्मणः सृष्टिः। श्वेताश्वतरोपनिषदि तु मायासंवलितब्रह्मणः सृष्टिः प्रतिपादिता। उपर्युक्तप्रकारेण वेदान्तदर्शनेऽपि द्वैताद्वैतवादस्य प्रवेशस्तु भवत्येव। तदेतत्सर्वमतवैषम्यं निराकर्तुं गीतायां सृष्टिप्रक्रियासमन्वयः कृतो भगवता श्रीकृष्णेन। यथा कौरवदलसङ्घर्षदावानलसन्तापप्रशमाय युद्धार्णवावगाहनोद्यतस्यार्जुनस्य विधेयवैमुख्यनिराकरणाय कर्मयोगेन सह ज्ञानमार्गस्य सन्न्यासमार्गस्य च समन्वयो व्यधायीति। तथा भागत्रये प्रथमाध्यायतः षडध्यायान्तं प्रकृतेरेव कर्तृत्वं प्रतिपादितम्। ततो द्वादशाध्यायान्तं चेतनाचेतनसाधारणप्रकृतेः स्वरूपं पराऽपरेति भेदेन प्रकृतेर्द्वैविध्यं दर्शितम्। ततोऽष्टादशाध्यायान्तं सर्वप्रकृतिभिः सह सर्वपुरुषाणां ब्रह्मणश्च समन्वयकरणेन सृष्टिप्रक्रियायाः अपि समन्वयो भवति। यथा प्रकृतेः पराऽपराभेदेन चेतनाचेतनत्वं तथैव क्षराक्षरभेदेन पुरुषस्य पराऽपरप्रकृतिस्वरूपत्वेन चेतनाचेतनत्वं प्रतिपादितम्। एवं क्षेत्रक्षेत्रज्ञभेदेन ब्रह्मणा सह भोक्तृरूपद्रष्टुरनुमन्तुर्जीवापरपर्यायभूतस्य पुरुषस्याभेदेन समन्वयः। तेन प्रकृतिपुरुषौ नित्यावनादिभाजौ स्तः। अतस्ताभ्यामेकेन वा सृष्टिप्रक्रियायां न द्वैताद्वैत वैषम्यप्रसङ्ग इति शम्।

PP-2

जगद्धराभिमतमर्धनारीश्वरस्वरूपम्

राधाकृष्ण साहित्यवेदाचार्य, होशियारपुर (पञ्जाब)

अस्मिन् जगति विविधभावभरितहृदया अनेके भगवदुपासका बभूवुः, यैः अर्धनारीश्वरस्वरूपमधिकृत्य स्वस्वभावानुसारं बहुविवेचितं वर्णितश्च। तेषु

जगद्धराभिमतमर्धनारीश्वरस्वरूपमत्र विवेच्यते। यद्यपि विषयमिममधिकृत्य बहुधा विचारितम् विवेचकैस्तत्र तत्र ग्रन्थेषु, परं जगद्धरस्य वर्णनं किमपि वैशिष्ट्यं बिभर्ति।

जगद्धरः कश्मीरवास्तव्यः स्वभावतः (परम्परया) शैवपथानुयायित्वात् शिव-समुपासकः। कश्मीरीयशैवानाम् शैवदर्शनं "प्रत्यभिज्ञा-दर्शनम्" इति नाम्ना विदित-चरम्। परं कवेरस्य "अर्धनारीश्वरस्वरूपप्रतिपादनपरम्परा न केवलं प्रत्यभिज्ञादर्शनानुसारिणी, अपितूमामहेश्वरयोः सगुण-साकारभगवद्विग्रहवर्णनपरा वर्तते।

जगद्धरो नहि स्वरूपमिदम् मायाब्रह्मणोः, प्रकृतिपुरुषयोः जीवब्रह्मणोर्वा स्वरूपत्वेन वर्णयति, अपितु द्वयोः महिमानं प्रभावञ्चैकस्मिन्नेव देहे भिन्नं भिन्नमनुभवति। कवेरस्योमामहेश्वरौ दिव्यसुषमासमन्वितौ विविधभूषणभूषितौ स्वोपासकमनोरथपूरकौ च स्तः। एवंभूतयोरुमामहेश्वरयोर्दिव्यस्वरूपं कविर्भक्तभावनया स्तौति। यथा

वन्देमह्यमलमयूखमौलिरत्नं,
देवस्य प्रकटितसर्वमङ्गलाख्यम्।
अन्योऽन्यसदृशमहीनकङ्कणाङ्कं
देहार्धद्वितयमुमार्धरुद्धमूर्तेः ॥ स्तु०कु० २१।१

PP-3

महाभारतस्य रचनाकाल-विमर्शः

डॉ० श्रीजीवन्यायतीर्थ, भाटपाड़ा (प० बंगाल)

महाभारतमेकमद्वितीयं ग्रन्थरत्नम्। इदं महाकाव्यं पुराणमितिहासश्च। लौकिका-लौकिकविषयानवलम्ब्य रचितमिदं श्रीवेदव्यासेन। अस्य ग्रन्थस्य रचनाकालकलनायां महन् मतवैषम्यमुपलभ्यते। प्राच्यानां तथा पाश्चात्त्यानां विदुषां बहुविधयुक्तिप्रमाणो-पन्यासपुरःसरं स्वस्वपक्षमतस्थापनाय कृतप्रयत्नो विस्मयमातनोति जनानां गवेषणाप्रियाणाम्। तत्र पाश्चात्त्यानामनेके विचक्षणाः Dr. Winternitz प्रभृतयो महाभारतस्य रचना क्रीस्तपूर्व चतुः शततमवर्षेभ्यः आरभ्य क्रीस्ताब्दीयचतुशततम-वर्षाभ्यन्तरे समाप्तिमागतेति मन्यन्ते। मूलनिबन्धे तत्समीक्षा प्रदर्शिता। महाभारतस्य नैकः कर्त्ता न वा एककाले कृतः। महाभारतस्य प्रक्षेपवादः समालोचितः। बुधानां गवेषयितॄणां प्राच्यानां मध्येऽपि वर्त्तन्ते मतभेदाः। पाणिनेः पूर्वं महाभारतस्य प्रकाशन-मिति वादो बहुसम्मतः। महाभारतस्याख्यानान्युपजीव्य कालिदासप्राक्कालीनो भासक-विर्नाटकान्यारचयामास। भासस्य कालनिर्णयेऽपि नास्ति मतैक्यम्। तथापि चिन्तनीयोऽयं विषयः। प्रक्षेपवादमध्ये वनविराटभीष्मशान्तिपर्वणामन्तर्भावः, अतएवैते भागा न प्राचीनतायाः परिचयमर्हन्ति। आलोचितोऽयं विपुलांशप्रक्षेपवादः। अन्ते प्रतिपादितं निबन्धे यन्महाभारतस्य सर्ववादिसम्मते प्रामाणिकांशे यादृशं प्रमाणमुपलभ्यते तेन द्वापर-युगान्ते कलियुगारम्भकाले च महाभारतरचना जातेति पञ्चाङ्गसम्मताः कलेर्गताब्दाः प्रदर्शिताः।

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ब्रह्मैव कर्म

धुसूदन वेदान्तशास्त्री, कलकत्ता

इह खलु प्राणिनिकायेषु जायमाना मनुष्या एव पुरुषार्थचतुष्टयलाभाय योज्याः सन्तः कर्मणा मनुष्यजन्म सार्थकयन्ति इत्यत्र नास्ति संशयावकाशः। यद्यपि केचित् मनुष्या मनुष्यत्वेन परिगणिता अपि पश्वादिभ्योऽपि हीनकर्माण आयति नरकादियोनियोग्य-जनिरूपविपाकाय कर्माणि कुर्वन्ति तथापि केचन मनुष्या ये खलु स्वर्गादि-फलभाजः शास्त्रमार्गमनुसरन्ति, तदनुसरन्तश्च तथैव सदाचारेषु पुण्यकर्मसु प्रवृत्तिमुत्पादयन्तः परिणामसुखभोगाधिकारिणः सम्पद्यन्ते इति न शास्त्रस्य निरवकाशत्वम्। धर्मार्थकाम-मोक्षेषु चतुर्षु अपि पुरुषार्थेषु कर्मणाम् उपयोगित्वम् श्रुतिस्मृतीतिहासपुराणधर्मशास्त्रादिषु उज्जोघुष्यते। "न कर्मणामनारम्भात् नैष्कर्म्यं पुरुषोऽश्नुते"। (गीता ३।४) "तस्मात् सर्वगतं ब्रह्म नित्ययज्ञे प्रतिष्ठितम्" (गीता ३।२५) "एतान्यपि तु कर्माणि संगं त्यक्ता फलानि च। कर्तव्यानीति मे पार्थ निश्चितं मतमुत्तमम्"। (गीता २७।६) न्यायश्च "सर्वापेक्षा च यज्ञादिश्रुतेरश्ववत्" (ब्रह्मसूत्रम् ३।४।८६)। तस्मात् कर्मणां सर्वपुरुषार्थसाधकत्वम्, सर्व-फलप्राप्तिषु प्राधान्यम् च उक्तं भगवत्शंकरपादैः—"पुण्यमेव च कर्म सर्वपुरुषार्थसाधन-मिति सर्वे श्रुतिस्मृतिवादाः" इति [बृ० उ० भाष्यम् ३।३।२] अतएव जैमिनिनापि धर्म-निर्णयार्थं मीमांसादर्शनं प्रणीतम्। उक्तं च "चोदनालक्षणोऽर्थो धर्मः"। [मी० सू० २।२।२] धर्मश्च शास्त्रविहितः इष्टफलप्रदः क्रियाविशेषः। उक्तं च भट्टपादैः—"द्रव्यक्रियागुणा-दीनां धर्मत्वं स्थापयिष्यते।" यद्यपि नैयायिकवैशेषिकाभ्यां आत्मविशेषगुणस्यादृष्टापरं-पर्यायस्य धर्मत्वमभ्युपगम्यते, सांख्यैरन्तःकरणवृत्तिविशेषस्य, बौद्धैश्चित्तशुभवासनायाः, आर्हतैःकार्यारम्भकपुद्गलस्य प्राभाकरैरपूर्वस्य धर्मत्वमिष्यते तथापि यागादिक्रियाया एव धर्मत्वं मीमांसकवर्यैः शबरस्वामिभिः स्वीकृतम्। एतच्च श्रुतिसम्मतमपि "पुण्यो वै पुण्येन कर्मणा" इत्यादिश्रुतेः। तमेतमात्मानं विविदिषन्ति यज्ञेन दानेन तपसा इत्यादिश्रुतेश्च। क्रियायाः धर्मत्वं च श्रीभगवत्सम्मतमपि। यत उक्तं तैः "यज्ञदानतपः कर्म न त्याज्यं कार्यमेव तत्। यज्ञो दानं तपश्चैव पावनानि मनीषिणाम्।" [गीता २७।५] तस्मात् वेदान्तमतेऽपि क्रियायाः शास्त्रविहितायाः धर्मत्वमविवादम्।

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प्रत्यक्षप्रमाणविमर्शः

श्रीमधुसूदन न्यायाचार्यः, कलकत्ता

'अक्षस्य अक्षस्य प्रतिविषयं वृत्तिरिति भाष्यकृदुपदर्शितबलेन प्रत्यक्षपदं प्रत्यक्ष-प्रमाणमेव बोधयति। तत्रापि फलायोगव्यवच्छिन्नं कारणं करणमिति करणलक्षणमंगी-कुर्वतां भाष्यकृत्प्रमुखानां प्राचीनानां मते द्रव्यगुणादिभिर्विषयैः सार्द्धं चक्षुरादीनामिन्द्रियाणां येऽखिलसन्निकर्षा जायन्ते तेषामेव प्रत्यक्षप्रमाणत्वमायाति।

व्यापारवत् करणमिति करणलक्षणवादिभिर्नवीनैस्तु विषयेन्द्रियसन्निकर्षं द्वारीकृत्य चक्षुरादीनामिन्द्रियाणामेव प्रत्यक्षप्रमाणत्वमभ्युपगतम्। न्यायवैशेषिकनये घ्राणादीनामिव चक्षुरिन्द्रियस्यापि प्राप्यकारित्वं स्वीकृतम्। एतन्मते घ्राणरसनचक्षुस्त्वक्श्रोत्राणीति वहिरिन्द्रियाणि पञ्च अपरमन्तरिन्द्रियं मनः। एवञ्च न्यायवैशेषिकनये षडेव इन्द्रियाणि, अर्थाच्च सुखदःखसाधकद्रव्यगुणकर्मादयः पदार्थाः। तेषामन्यतमेन सह चक्षुरादीनामिन्द्रियानामन्यतमस्य यः किल सन्निकर्षस्तेनोत्पन्नं (जनितं) यदव्यपदेश्यमव्यभिचारि च ज्ञानं तदेव हि प्रत्यक्षम्। सन्निकर्षस्तावत् लौकिकालौकिकभेदेन द्विविधः। तत्र लौकिकसन्निकर्षाः संयोग-संयुक्तसमवाय-संयुक्त-समवेतसमवायासमवाय-समवेतसमवाय-विशेषणविशेष्यभावाश्चेति षडेव। अलौकिकसन्निकर्षाश्च सामान्यलक्षणज्ञानलक्षणयोगजभेदेन त्रिविधा एव। लौकिकमलौकिकत्वञ्च विषयताविशेषो न त्वन्यत्। घटवद्भूतलादेर्लौकिकप्रत्यक्षन्तु प्रसिद्धमेव। धूमसामान्ये वह्निसामान्यस्य व्यभिचारसंशयोपपत्तये च सामान्यलक्षणासन्निकर्षोऽङ्गीक्रियते। सामान्यलक्षणासन्निकर्षेण च धूमत्वेन रूपेण सकलधूमानां वह्नित्वेन रूपेण निखिलवह्नीनामलौकिकं प्रत्यक्षं जायते। सामान्यलक्षणासन्निकर्षस्तु तत्तदिन्द्रियसन्निकृष्टविशेष्यकज्ञानप्रकारीभूतं सामान्यम्। यदि तु अनित्यघटादिव्यक्तिरपि सामान्यलक्षणाप्रत्यासत्तिरभ्युपगन्तव्या तदा सामान्यज्ञानं प्रत्यासत्तिः। तथाहि तत्पुरुषीयधूमत्वादिप्रकारकचाक्षुषत्वावच्छिन्नं प्रति तत्पुरुषीयचक्षुःसन्निकृष्टविशेष्यकतत्पुरुषीयघटत्वादिप्रकारकचाक्षुषत्वेन कारणत्वमिति कार्यकारणभावः कल्पनीयः। अत्र च कार्यतावच्छेदकसम्बन्धोऽलौकिकमुख्यविशेष्यत्वं कारणतावच्छेदकसम्बन्धश्च स्वप्रकारीभूतसामान्याश्रयनिष्ठविशेष्यत्वमित्यवधेयम्। सुरभि चन्दनमित्यादौ सौरभादेः सोऽयं चैत्र इत्यादिप्रत्यभिज्ञाने अतीतकालादेरिदं रजतमित्यादिभ्रमे रजतत्वादेः घटं पश्यामीत्यनुव्यवसाये च घटादेश्च भानार्थमलौकिकज्ञानलक्षणासन्निकर्षोऽवश्यमभ्युपगन्तव्यः। अस्मद्विशिष्टानां योगिनां समाहितेन मनसा सूक्ष्मव्यवहिताकाशपरमाणुगोचरं परकीयात्मतद्गतसुखदुःखादिविषयकञ्च यत् किलालौकिकमानसप्रत्यक्षं जायते तदर्थमलौकिको योगजः सन्निकर्षोऽवश्यमङ्गीकर्तव्यः।

PP-6

सम्बन्ध-स्वरूप-विमर्शः

श्री विधुभूषण-भट्टाचार्य, न्यायतर्कतीर्थ, कलकत्ता

(क) सम्बन्ध-स्वीकारे युक्ति-प्रदर्शनम्। विशिष्टबुद्धौ कार्य-कारण-भावे च सम्बन्धस्य आवश्यकत्वम् अभावनिर्णयेऽपि प्रतियोगितावच्छेकविधया सम्बन्धभानाङ्गीकरणम्।

(ख) सम्बन्ध-लक्षणम्। सम्बन्धास्तित्वे प्रमाण-प्रदर्शनम् च।

(ग) सम्बन्ध-स्वरूपासिद्धि-प्रतिपादनम्।

(घ) विशेष्य-विशेषणत्वयोः निरूपणासम्भवात् विशिष्ट-बुद्धेः अनुपपत्ति-प्रदर्शनम्।

(ङ) कार्य-कारण-भावानुपपत्ति-प्रदर्शनम्।

(च) अभावानुपपत्त्या प्रतियोगितावच्छेक-सम्बन्ध-स्वीकारस्य अनावश्यकत्वम्।

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वेदानाम् प्रामाण्यं स्वतः परतो वा

सीताराम शास्त्री कुरुन्दकर, पूना

'प्रमाकरणं प्रमाणम्।' प्रमायां प्रमात्वम् स्वतः वा परतः विप्रतिपत्तिः अस्ति। स्वतः नाम स्वतोग्राह्यम् (ज्ञानग्राहकसामग्रीजन्यग्रहविषयम्) परतः नाम परतोग्राह्यम् (ज्ञानग्राहकसामग्रीजन्यग्रहविषयम् न, अनुमानादिग्राह्यम्) प्रमायां प्रामाण्यं स्वतोग्राह्यमिति त्रयाणाम् मीमांसकानाम् मतम्। प्रामाण्यं स्वतोग्राह्यं न इति नैयायिकानां मतम्। तस्य विचारः महामहोपाध्यायेन अन्नंभट्टेन तथा च विश्वनाथपंचाननभट्टाचार्येण ज्ञानप्रामाण्यं तदप्रामाण्याग्राहकं यावत् ज्ञानग्राहकसामग्रीग्राह्यम् न वा। अत्र विधिकोटिः स्वतस्त्वम् निषेधकोटिः परतस्त्वम्। एताद्दशं स्वतः प्रमाकरणत्वम् प्रामाण्यं वेदे अस्ति न वा इयम् विप्रतिप्रत्तिः भवितुमर्हति। एताद्दशं स्वतःप्रामाण्यं परतः प्रामाण्यं वा केवल वेदजन्यप्रमायां नास्ति तर्हि सर्वप्रमाणजन्यप्रमायामस्ति। तर्हि एताद्दशं स्वतः प्रामाण्यसाधनम् परतः प्रामाण्यसाधनम् वा वेदे कृतम् वा प्रमाकरणत्वरूपप्रामाण्ये स्वतः वा परतः अस्ति अयम् विचारः प्रतिपादितः किम्? तत्र वेदानाम् स्वतः प्रामाण्यं तु सर्वैः कथितम्। न तु परतः प्रामाण्यम्। तर्हि तत्र वेदे स्वतः प्रामाण्यं किम्? अत्र उत्तरम् यथा लौकिकवाक्यानाम् इतिहासवाक्यानाम् प्रत्यक्षानुमानमूलकत्वात् प्रामाण्यम्, ताद्दशं प्रामाण्यं न। एतत् विस्तरेण कथयिष्यामि। 'वेदानां प्रमाण्यं स्वतःसिद्धमेव' एतद् भामतीकारेणाप्युक्तम्। (ब्र सू. भाष्य भामती-प्रकाश-विकास सहितम्-पृष्ठ ३३) सांख्यतत्त्वकौमुद्याम् पंचमकारिकायाम् 'आप्तश्रुतिराप्तवचनं तु श्रुतिः वाक्यजनितं वाक्यार्थज्ञानं तच्च स्वतः प्रमाणम्'। तर्हि वेदानां स्वतः प्रामाण्यमित्युक्तम् चेत् तत्र स्वतो वा परतो वा अयम् विचारः भवितुमर्हति न वा।

PP–8

काव्यशास्त्रे वाग्भटद्वितीयस्य योगः

डॉ० दशरथ द्विवेदी, गोरखपुर

चतुर्दशशतकोद्‌भवस्य वाग्भटद्वितीयस्य 'काव्यानुशासनम्' नास्त्येवाविदितमलङ्कारप्रतिभाजुषां संस्कृतविदुषाम्। स्वर्गीयाः महामहोपाध्यायाः काणे प्रभृतयस्त्वस्मिन्ग्रन्थेऽनवलोकयन्ति मौलिकातमत एवास्य नास्तीव बहुमानं काव्यशास्त्रक्षेत्रे। ग्रन्थकृता

च बहुधा मम्मटराजशेखरादि प्रतिपादितमतमेव स्वकृतौ न्यस्तम् । न च नूतनं भवति वस्तूपस्थापनरीतिरेव तस्य नूतनतां मौलिकतामावहति इति दृशा विचारणे तु ऋज्वी, सूक्ष्मा, सूत्रतयोपस्थानविधिस्त्वस्य कवेः काप्यपूर्वेव प्रतिभाति या च झटित्येव हृदयपदवीमारोहति इति महान् योगोऽस्य काव्यशास्त्रे । किञ्च काव्यहेतौ कीर्तेरेव प्रधानत्वं, कान्तातुल्योपदेशादेश्च कादाचित्कत्वं, रसविवेचने संभोगादीनां नूतनतया प्रतिपादनत्वं कवेः मौलिकतामेवोद्भावयति ।

PP-9

कुमारदासस्य सौन्दर्यपरीक्षणम्

डॉ० दशरथ द्विवेदी, गोरखपुर

कालिदासप्राप्तसख्यः जात्यन्धोऽपि सिंहलीयः कविः कुमारदासः सौन्दर्यपरीक्षणेऽन्यून एव कविकुलगुरुणा । जानकीहरणे चानुपदमेवास्य निदर्शनं नितरां दर्शनीयमस्ति । अयोध्यावर्णने प्रासादादीनां स्वभावस्वरूपं, वसन्तवर्णने पुष्पोद्भवविहारादिचित्रं, तपोवनवर्णने आश्रमतरुलतामृगसिंहकपिऋषितापसकन्यकादीनां स्वभावसुन्दरवर्णनं, रामस्य बाल्यावस्थायां तस्य बालक्रीडाहासधात्र्यादितर्जनादिकं, जानक्याः सुन्दरं स्वाभाविकं चित्रणं, सीतारामयोः शृङ्गारचेष्टायाः ग्राहिस्वभावानुकूलं प्रत्यक्षमिवोपस्थापनं, चन्द्रसूर्ययोरस्तोदयवर्णनं कवेः सौन्दर्यपरीक्षिकामपूर्वां दृष्टिं प्रमाणयति । एवमेव शरदि शुकादीनां, लङ्कानगर्याः, रक्षसां, रावणसुन्दरीणां समुद्रस्य तत्तटादेः, तीरोपस्थवनादीनां, समराङ्गणे युद्धकौशलादीनां च विवेचने कुमारदासः सर्वत्र प्राचुर्येण सौन्दर्यं प्रक्षिपति । वर्णने च प्रायः उपमोत्प्रेक्षारूपकार्थान्तरन्याससमासोक्त्याद्यलङ्कारमुखेनैव तेषामेवं सजीवसुन्दरं रूपं चोपस्थापयति यत्तेऽनुभूताः प्रत्यक्षायमाणाश्चकिताः सम्मुखीना इव प्रतीयन्ते इति पाठकसहृदयस्य हृदयमनायासमेवास्मिन् कवौ कृतौ च मुग्धतीति कवेः सौन्दर्यदर्शनमेवात्र प्रदर्श्यतेऽस्मिन्निबन्धे सहृदयहृदयावर्जनायेतिशम् ।

PP-10

काव्यरसस्य शाब्दबोधविषयत्वम्

डॉ० बी० एम० चतुर्वेदी, दिल्ली

विस्तरस्य निबन्धस्य तात्पर्यमवधार्यते ।
विषयत्वे शब्दबोधस्य रसादीनामवस्थितौ ॥१॥
अलंकारे यदा तेषामन्तर्भावः समीहते ।
अभिधावृत्तिद्वारैव विषयत्वं तेषु वर्तताम् ॥२॥
रसादिबोधे शब्दानां निमित्तत्वं न हीयते ।

नैमित्तिकानुसारेण तेषां संकल्पना यतः ॥३॥
शाब्दी रसादेराकांक्षा शब्देनैव प्रपूर्यते ।
मुख्यवृत्तिपरित्यागः कथं वा तत्र युज्यते ॥४॥
साध्यसाधनभावेन रसादेरनुमेयता ।
मुख्यवृत्त्यावसीयेत व्यक्तेरनुपपत्तितः ॥५॥
न व्यापारमनादृत्य शब्दबोधः प्रवर्तते ।
अभिधा लक्षणा वा स्याद्व्यापारो व्यञ्जनात्र वा ॥६।
रसादीनामवाच्यत्वमलक्ष्यत्वं यतो मतम् ।
ततः स्यात्तत्र निहितो व्यापारो व्यञ्जनात्मकः ॥७॥
तद्द्वारेणैव शाब्दत्वं रसादीनामिति स्थितिः ।
ध्वनिप्रस्थापनग्रन्थे सहृदयैः प्रतिपादिता ॥८॥
साध्यसाधनभावेन शक्त्या व्यक्त्याऽथवा नवा ।
शब्दव्यापारविषयाः सम्भवन्ति रसाः क्वचित् ॥९॥
भग्नावारणरूपा या चितेर्व्यक्तिः समाश्रिता ।
रत्याद्यवच्छिन्नायाश्चितः स्याच्छाब्दता कथम् ॥१०॥
पञ्चैवेते मया पक्षा निबन्धेऽस्मिन्विवेचिताः ।
विषयत्वे शब्दबोधस्य रसादीनां समन्ततः ॥११॥

PP-11

काव्ये शब्दस्वरूपम्

डा० रेवाप्रसाद द्विवेदी, वाराणसी

काव्ये शब्दस्य यद्रूपं ध्वनित्वं तत्र न क्षमम् ।
भाषान्तरानुवादेषु ध्वनीनां परिवर्त्तनात् ॥१॥
अध्वनित्वे तु तस्य स्यात् स्फोटत्वं न तु काव्यता ।
स्फोटस्य निर्विशेषस्य काव्याकाव्योभयाश्रयात् ॥२॥
स्फोटेषु निर्विशेषेषु काव्यत्वं यदि मन्यते ।
स्फोटस्य चितिरूपत्वात्तद्वानप्यकविः कविः ॥३॥
यश्चासौ स्फोटनामास्ति भावः, का तत्र शब्दता ।
ब्रह्मस्वरूपस्यैतस्य 'शब्द'-शब्दाभिधां विना ॥४॥
सा चासौ व्यवहारेषु ध्वनिमात्रेऽनुभूयते ।
परिभाषिकमेवैकं शब्दत्वं ब्रह्मणस्ततः ॥५॥
काव्यस्य सर्वमान्यत्वादेकशास्त्र-व्यवस्थया ।
व्यवहारविरोधस्तु नैव सेव्यः सुमेधसा ॥६॥
एवं स्फोटस्य शब्दत्वमिव शब्दस्य काव्यता ।
विभ्रमो भक्तिमात्रस्य साहचर्याश्रितस्य हि ॥७॥

PP-12

अद्वैते सत्पदार्थविचारः

प्रो० आर० करुणाकरन्, तिरुपति

श्रीमच्छंकराचार्यसंमतः सद्वादः अद्वैतपदेन अद्वितीयपदेन चोच्यते । बौद्धानामसद्वादस्तु अद्वयपदेनाभिधीयते । अद्वैतिसंमतः सद्वादः वेदेष्वेव उपलभ्यते । एकस्य ब्रह्मण एव सत्ता तत्र निश्चीयते । यद्यपि बौद्धाः अद्वैतिनश्च उभयेऽपि प्रपञ्चस्य अर्थतः मिथ्यात्वं संगिरन्ते, तथापि बौद्धाः सर्वमेव अनिर्वचनीयम् असदिति कथयन्ति । अद्वैतिनस्तु सत्तत्वव्यतिरिक्तं विश्वं मिथ्येति वदन्तीति उभयोरस्ति भेदः । अतएव बृहदारण्यकोपनिषदि प्रथमाध्याये प्रथमब्राह्मणे 'नैवेह किंचनाग्र आसीत्' इति द्वितीयमन्त्रभागस्य भाष्ये श्रीमता शंकराचार्येण बौद्धाभिमतं शून्यवादं खण्डयित्वा सद्वाद उपस्थापितः । छान्दोग्येऽपि तथा ।

सच्छब्देन अस्तीति सर्वदा भासमानं त्रिकालाबाध्यं वस्तु अभिधीयते । एतच्च छान्दोग्योपनिषदि सत्पदार्थनिरूपणावसरे प्रकाशितम् 'सदिति अस्तितामात्रं वस्तु सूक्ष्मं निर्विशेषं सर्वगतमेकं निरञ्जनं निरवयवं विज्ञानं यदवगम्यते सर्ववेदान्तेभ्यः' इति तत्रत्यं भाष्यम् ।

अयं सत्पदार्थः वैदिकेषु दर्शनेषु भिन्नभिन्नरूपेण व्याख्यातः । तत्र शंकरमते इदं सत् निर्विकल्पकमखण्डार्थकं स्वप्रकाशमिति मन्यते । अद्वैतसिद्धौ सत्त्वस्य अष्टादश निर्वचनानि उपलभ्यन्ते । अखण्डार्थत्वस्य दश निर्वचनानि दृश्यन्ते । मण्डनमिश्रः सत्ताद्वैतवादं समर्थितवान् । इमं सत्पदार्थं भावरूपं कृत्वा भावाद्वैतमित्यपि व्यवहरन्ति । सत्पदार्थः स्फोटात्मकः शब्द एव । अतः शब्दाद्वैतवाद एव समीचीन इति भर्तृहरिर्निरूपयति ।

PP-13

"कर्म"

श्री काकाराम शास्त्री, जम्मू

जीवात् पूर्वं ततः पश्चात् कर्म किं विद्यतेऽथवा ।
उभयोः सहभावो वाऽनादित्वमथवा द्वयोः ॥
प्रश्नानामुत्तरञ्चैषां सतर्कं शास्त्रसम्मतम् ।
निर्मत्सरं समर्यादंविद्वज्जनमनोहरम् ॥
सम्यग् विचार्य वक्तव्यं कुशाग्रधिषणैं र्बुधैः ।
येनेदं प्राक्तनं कर्म-विज्ञानं नानृतं भवेत् ॥
अहन्तु केवलञ्चात्र निबन्धे 'कर्म'संज्ञिके ।
चतुर्णामपि प्रश्नानां सद्यो बोधाभिधित्सया ॥
विश्लेषणं विभागेन कुर्वे कतिपयैः पदैः ।
अज्ञेयं यद्यपि किञ्चिद् विद्वत्सु नैव विद्यते ॥

PP-14

कुरुक्षेत्रस्य स्थितिपरिमाणयोः समीक्षणम्

श्री हृदयनारायण झा, कुरुक्षेत्र

पुण्यतमेऽस्मिन् भारते देशे इहामुष्मिकफलप्रदायकानां तीर्थानाम्महत्त्वं सर्वैरपि जनैरङ्गीकृतम्। तेष्वेव तीर्थेष्वन्यतममिदं कुरुक्षेत्रम्। अस्य कुरुक्षेत्रस्य न केवलम् महाभारतयुद्धादेव प्रवृद्धं गौरवमपितु अत्रत्यानां तीर्थानां पूर्वतः एवासीत् प्रतिष्ठाऽधिक्यम्। ब्राह्मणारण्यकप्रभृतिषु वैदिकग्रन्थेषु बहुत्र स्थले प्रतिपादितमस्य स्थलस्य गौरवम् तच्च नास्ति तिरोहितम् प्रेक्षावद्भिर्विद्वद्भिरिति। साम्प्रतमपि धर्मैकप्राणाः भारतीया जना दूराद् दूरतरेभ्यः स्थानेभ्योऽत्र आगत्य तीर्थस्नान-दर्शन-भ्रमणादिभिरात्मानं पावयन्ति।

कुरुक्षेत्रं हि तावन्न कस्यचिदेकस्य विशिष्टस्य तीर्थस्य, मन्दिरस्य, नगरस्य वा संज्ञा, अपितु चत्वारिंशत्क्रोशमण्डलात्मकस्यैकस्य विशिष्टस्य भूभागस्य नाम कुरुक्षेत्रमिति। यस्मिन् सन्ति वहूनि रमणीयानि तीर्थानि, वनानि, नद्यो नगराणि च।

अतएवाऽस्मिन्निबन्धे संक्षेपेण कुरुक्षेत्रस्य स्थितिपरिमाणयोः समीक्षणं क्रियते। तत्र मुख्यतया निम्नविषयेषु विचारः कृतो वर्तते :—

कुरुक्षेत्रशब्दस्य निरुक्तिः, कुरुक्षेत्रस्य संज्ञाऽन्तराणि, कुरुक्षेत्रीयतीर्थानां महत्त्वम्, कुरुक्षेत्रस्य स्थितिविषये महाभारत-पुराणादिनां प्रामाण्यम्, अस्य स्थितिविषये विदुषां भ्रमः, कुरुक्षेत्रस्य परिमाणनिरूपणे यक्षानां स्थितिः, महाभारतपुराणयोः प्रमाणोपन्यासः, एतद्विषये नवीनानां मतम्, तत्र युक्तायुक्तत्वनिरूपणमिति।

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अध्यात्मशास्त्रप्रणेता पतञ्जलिः

पं० उदयवीर शास्त्री, गाजियाबाद

भारतभुवि पतञ्जलिनामानोऽनेके विद्वांसः प्राक्काले बभूवुरिति पुरावृत्तविदो वदन्ति। तत्रान्यतमः कश्चित्पतञ्जलिर्व्याकरणमहाभाष्यकर्त्ता, चरकसंहिताप्रतिसंस्कर्त्ता, योगशास्त्रस्याध्यात्मशास्त्रस्य वा कस्यचित् प्रणेता बभूवेति लौकिकः शास्त्रीयश्च प्रवादो बहुलं प्रवर्त्तते। भोज-भर्तृहरि-चक्रपाणिप्रभृतिभिरन्यैश्चाप्यनेकैराचार्यैः— वाक्चेतोवपुषां मलापहाराय पतञ्जलिर्लक्षणाध्यात्मचिकित्साशास्त्राणि प्रणिनाय—इति निरूपितम्।

तत्र लक्षणचिकित्साशास्त्रयोर्विषये नास्ति कश्चिद्विवादः। लक्षणशास्त्रं व्याकरण-महाभाष्यम्, चिकित्साशास्त्रञ्च चरकसंहितायाः प्रतिसंस्करणम्। अध्यात्मशास्त्रविषये पुनरस्ति विवादः सन्देहो वा।

प्रावादुकाः केचन प्रवदन्ति-प्रसिद्धमिदं योगदर्शनं 'अथ योगानुशासनम्' इत्यादि सूत्रात्मकमेव तदध्यात्मशास्त्रं यदनेन पतञ्जलिना प्रणीतम्। परमेतन्न प्रमाणसहम्। यतः सांख्यादिव्याख्याग्रन्थेषु युक्तिदीपिकादिषु पतञ्जलिनाम्नाऽनेके सन्दर्भाः समुद्धृताः सन्ति; न ते वर्त्तमाने प्रसिद्धे योगदर्शने समुपलभ्यन्ते। किञ्च समुद्धृतसन्दर्भेषु प्रदर्शिताः सिद्धान्ता अपि केचित् समुपलब्धयोगदर्शनप्रतिपादितसिद्धान्तैः सह न संगिरन्ते। तथा हि—

(क) प्रसिद्धे योगदर्शने करणं त्रयोदशविधमङ्गीकृतम्। परं पतञ्जलिनाम्ना युक्तिदीपिकायां समुद्धृते सन्दर्भे 'करणं द्वादशविधम्' उक्तम्। चरकसंहितायामपि करणानां द्वादशविधत्वमेव निरूपितम्।

(ख) अपरञ्च आतिवाहिकशरीरं सांख्ययोगाचार्या आसर्गादाप्रलयं नियतं प्रत्येकमात्मानं प्रत्येकैकमङ्गीकुर्वते। अयन्तु पतञ्जलिः स्थूलदेहमिव आतिवाहिकशरीरमप्युत्पादविनाशशीलं मन्यते। तस्मान्नायं पतञ्जलिः प्रसिद्धस्य योगदर्शनस्य प्रणेता, अपि तु तद्व्याख्यानभूतस्य कस्यचिदध्यात्मविषयकस्य ग्रन्थस्य रचयिता स्यादित्येव संभवति। तस्यैव ग्रन्थस्येमे समुद्धृताः सन्दर्भाः स्युरिति मे विचारः।

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धात्वर्थमुख्यविशेष्यकशाब्दबोधः

पं० पेरि सूर्यनारायण शास्त्री, राजमंद्री (आंध्र प्रदेश)

फलव्यापारौ धातोरर्थः। कर्तृकर्मरूपो धर्मी तिङ्प्रत्ययस्य अर्थः, कालः संख्या च। तत्र तिङर्थो विशेषणमेव, धात्वर्थ एव मुख्यविशेष्यः, वाक्यात् धात्वर्थमुख्यविशेष्यक एव शाब्दबोधो जायते, भावाख्याते, कर्मकर्त्रादौ, विधिप्रत्ययान्ते नञ्समभिव्याहारे च धात्वर्थमुख्यविशेष्यक एव शाब्दबोधः। इति वैयाकरणानां मतम्।

आख्यातार्थः कृतिः, तस्याश्च प्रथमान्तार्थे प्रकारत्वम्। प्रथमान्तार्थमुख्यविशेष्यकः शाब्दबोध इति नैयायिकानां मतम्। तत्तु न युक्तम्।

आख्यातार्थो भावना। भावनामुख्यविशेष्यकः शाब्दबोध इति मीमांसकानां मतम्। तदपि न युक्तम्।

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वेदशब्दानाम् अनेकार्थबोधकत्वम्

विद्यानिधिः शास्त्री आचार्यः, भैंसवाल कला (हरियाणा)

अस्मिन् संस्कृतनिबन्धे वेदशब्दानामनेकार्थबोधनशक्तिमत्त्वं प्रतिपादितम्। तन्निदर्शनार्थं च 'ये त्रिषप्ताः परियन्ति०' इत्यथर्ववेदीय आद्यो मन्त्र उपक्षिप्तः। स च मन्त्रोऽभिनवार्थद्वयप्रकाशपुरःसरं व्याख्यातः।

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पद्मावतीचरणचारणचक्रवर्ती जयदेवः

पं० कुलमणि मिश्र, पुरी

कवेर्जयदेवस्य गीतगोविन्दं गीतकाव्यत्वेन प्रथमं प्रधानं च सम्भाव्यते ।

काव्यादौ मङ्गलाचरणानन्तरम् आत्मनः काव्यस्य च परिचयगर्भकः श्लोकः कविना निवेशितः ।

"वाग्देवता चरितचित्रितचित्तसद्मा पद्मावतीचरणचारणचक्रवर्त्ती ।
श्रीवासुदेवरतिकेलिकथासमेतमेतं करोतिजयदेवकविः प्रबन्धम् ।।

इति तत्र द्वितीयपादभिन्नपादश्रये न कस्यापि मतभेदः । किन्तु द्वितीयपादे बहुधा विप्रतिपत्तिः ।

कविपत्नी पद्मावती साक्षात् श्रीकृष्णस्य दर्शनं लेभे, ततः कविस्तामाराधते, इति किम्वदन्ती निर्मूला असम्भवा अप्रमाणमेव, यत्र प्रमाणान्तरं नास्ति तत्रैव कथंचित् किम्वदन्ती प्रमाणं नान्यत्र । यस्तु कविः ग्रन्थस्य दशमसर्गपर्यन्तं रचितवान्, स किं "देहि पदपल्लवमुदार" मिति रचयितुमसमर्थः, येन स्वयं श्रीकृष्णः कवेरनुपस्थितिमालक्ष्य कविविग्रहं धृत्वा कविगृहमागत्य पद्यं पूरयामास । नैतद् युज्यते । अतः उपेक्षणीयो ऽयं पक्षः प्रेक्षावद्भिः ।

एवमेतेषु पक्षेषु असिद्धेषु नूतनः पक्षः परिकल्प्यते । तत्र पद्मावतीति कस्याश्चित् नगर्या नाम; देशवाचकः पद्मावतीशब्दः चक्रवर्त्तिपदेन सह सुतराम् अन्वयं लब्धुमर्हति, तत्र पद्मावत्यां चरणचारणचक्रवर्त्ती-पाद्भ्रमणकारी सम्राट् । पद्भ्यां भ्रमन्नपि सम्राट् इव पूज्यत इति भावः । सा च पद्मावती क्वेति शङ्कायां, महानदीगर्भक्षिप्ता पद्मावतीनाम्ना प्रसिद्धा वाणिज्यनगरीति सम्भाव्यते केन्दुबिल्वसामीप्यात् ।।

यत्तु केन्दुबिल्वग्रामः वङ्गप्रदेशे इति केचिदामनन्ति तन्न युक्तिं सहते, यतः केन्दुबिल्वबहुलो ग्रामः केन्दुबिल्वसंज्ञां वोढुमर्हति, सा च संज्ञा देशवासिभिरेव प्रदेया । वङ्गदेशे लोकभाषायां लोकव्यवहारे च केन्दुशब्दो नास्ति । तत्र जनाः केन्दुफलं गाव इति वदन्ति । उत्कलेषु केन्दुशब्दस्य प्रयोगपरम्परा अस्ति । बहूनां ग्रामाणां नामानि केन्दुशब्दान्वितानि सन्तीति वङ्गदेशापेक्षया उत्कलदेशे केन्दुबिल्वस्थितिरधिकं सम्भाव्यते ।

तेन पद्मावती स्थानविशेषः, यत्र काव्यरचनापर्यन्तमवश्यं कविरासीत् तत्रत्यजनैः पूज्यमानः तच्च स्थानं महानदीगर्भगता पद्मावती नगरी ।

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व्यवहारे भट्टनयः

पण्डितराज एस. सुब्रह्मण्यशास्त्री, वाराणसी

वेदान्तिनः परमार्थतः ब्रह्म एकमेवाद्वितीयमिच्छन्ति व्यवहारस्सर्वोऽपि अध्यासमूलकः मिथ्याविषय इति निरूपयन्ति । व्यवहारे तु नैयायिकादिमतात् अभ्यर्हितत्वेन भाट्टमतमेव

गृह्णन्ति । वदन्ति च व्यवहारे भट्टनयोऽस्माकमिति । अयं तु प्रायोवादः, यतः वेदवाक्यविचारोपयोगिन्यायाः प्रायः मीमांसकसम्मता वेदान्तिभिरूरीक्रियन्ते । प्रमाणविचारेषु तु भट्टैस्सह भूयान् विवाद एव दृश्यते । केषु केषु विषयेषु कथमेषां भाट्टैर्विप्रतिपत्तिः इत्ययं विषयोऽत्र विचार्यते ।

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'भेर्याघातवत्०' इत्यादिमहाभाष्यप्रघट्टकस्य (पा.सू. ७.७.६६) साधुत्वाभिप्राययोः विमर्शः ।

वामनशास्त्री भागवत, पुणे (महाराष्ट्र)

द्रुतमध्यमविलम्बितासु तिसृषु वृत्तिषु वर्णस्य कालभेदमाश्रित्य तदर्थं प्रतिविधानं 'द्रुतायां तपरकरणे मध्यमविलम्बितयोरुपसंख्यानं कर्त्तव्यम् कालभेदात्' इति आक्षेपवार्तिकम् । तत्र वृत्तिभेदेऽपि वर्णानां कालभेदः नास्त्येव इति सिद्धान्तम् समर्थयितुं महाभाष्यकारः अध्वदृष्टान्तं प्रथमम् उपन्यस्यति, परम् अधिकरणस्य पूर्वसिद्धस्य कर्तृक्रियाजन्यत्वाभावात् वर्णानां तु उच्चारयितुः प्रयत्नजन्यत्वात् दृष्टान्तदार्ष्टान्तिकयोः सर्वथा भिन्नत्वान् नायम् अध्वदृष्टान्तः वर्णकालैकत्वसाधनायालम् इति तद् साधयितुं भेर्याघातवदिति द्वितीयं दृष्टान्तं वार्तिककारोक्तं समर्थयते । अत्र समर्थनावसरे महाभाष्यकारः 'भेर्याघातः भेरीमाहत्य' इति ल्यबन्तं प्रयुङ्क्ते, तत्राहत्य गच्छति इत्यनयोः क्रिययोरेककर्तृकतां संपादयितुं कैयटः भेर्याघातशब्दं कर्मण्यण्णन्तं व्याख्याति । अन्यथा आघातः नाम भेरीदण्डसंयोगविशेषः अर्थात् क्रियारूपः न भेरीमाहन्यात् नापि विंशतिं पदानि गन्तुं शक्नुयात् । परमस्मिन्नर्थे स्वीकृतेऽपि 'तं शब्दमुपलभमानः' इत्यस्य शब्दसमूहस्याध्याहार आवश्यक इति उद्योतकाराः नागोजीभट्टा अभिप्रयन्ति । एतादृशस्य विलक्षणस्य शब्दसमूहस्याध्याहारः न कदाप्यौचितीमावहेत् । अपि चात्रार्थेऽपि 'स्फोटस्तावानेव भवति' इत्युपसंहारस्य दृष्टान्ते समन्वयः न संगच्छते ।

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प्रत्यभिज्ञा किमेकं ज्ञानम् ? उत ज्ञानद्वयम् ?

एन्. एस्. रामानुजताताचार्यः, तिरुपतिः

पूर्वं क्वचिद्दृष्टस्य वस्तुनः पश्चात् क्वचित् इन्द्रियसंनिकर्षे सति 'सोऽयम्' इति ज्ञानमुदेति । ज्ञामभिदं प्रत्यभिज्ञा इति शब्देन व्यवह्रियते । तत्ताविशिष्टस्य इदन्ताविशिष्टाभेदोल्लेखी अयं प्रत्ययः इन्द्रियसंनिकर्षसमनन्तरभवत्वात् प्रत्यक्षमेव । परं तु तत्तांशे इन्द्रियसंनिकर्षाभावात् पूर्वानुभवजन्यसंस्कारेणैव तस्य भानं वक्तव्यम् । संस्कारश्च सहकारिकारणम् । तथा च संस्कारसहकृतेन्द्रियजन्यत्वादिदं ज्ञानं प्रत्यक्षमेव ।

तथाहि नाम्ना हि पूर्वानुभूतेऽर्थे स्मारिते तद्रूपविशिष्टतया अर्थस्य कल्पना नामकल्पना इत्युच्यते। तेन 'गोविन्दोऽयम्' इत्यस्यायमर्थः योऽस्माभिर्गोविन्दशब्दवाच्यतया पूर्वं गृहीतः स एवायमिति। यदा तु शब्दवाच्यत्वमतन्त्रीकृत्य पूर्वापररूपयोरैक्यं भासते, तदा 'स एवायम्' इति प्रत्यभिज्ञा भवति। सा च प्रत्यभिज्ञा संस्कारसहकृतेन्द्रियेण एकज्ञानरूपैव जायते। स्मृतिसापेक्षत्वमात्रेण इन्द्रियान्वयव्यतिरेकानुविधायिन्याः प्रत्यभिज्ञायाः अप्रत्यक्षत्वं नोचितम्।

एकस्मिन् ज्ञाने प्रत्यक्षत्वं स्मृतित्वं च जातिद्वयं न भवितुमर्हति। सांकर्यप्रसङ्गात्। प्रत्यक्षत्वं विहाय स्मृतित्वं रजतादिस्मृतौ, स्मृतित्वं विहाय प्रत्यक्षत्वं घटादिप्रत्यक्षे, उभयोः समावेशः प्रत्यभिज्ञायामिति। अतः प्रत्यक्षमात्ररूपमेकं ज्ञानं प्रत्यभिज्ञेति नैयायिकानामाशयः।

न्यायकुसुमाञ्जलावपि—'अथ ग्रहणत्वेऽपि कुत एतत् अपरोक्षाकारम्' इत्याशङ्क्य 'कारणान्तरनिरपेक्षेण संस्काराधिक-संनिकर्षवता इन्द्रियेण जनितत्वात् इति ग्रन्थे संस्कारसहकृतेन्द्रियसंनिकर्षजन्यत्वात् प्रत्यभिज्ञा प्रत्यक्षरूपेति स्थापितम्। तत्र तत्तांशभाने संस्कारस्य कारणत्वे तद्द्वारा पूर्वानुभवस्य तत्करणत्वं वक्तव्यम्। तथा सति पूर्वानुभवरूपज्ञानकरणकत्वात् प्रत्यभिज्ञायाः परोक्षत्वमेव भवेत् न प्रत्यक्षत्वम्। ज्ञानाकरणकज्ञानस्यैव प्रत्यक्षत्वात्। अतः प्रत्यभिज्ञायां तत्तांशभाने तत्तास्मृतिः कारणमिति पक्ष एव समीचीनः। तत्तास्मृतिस्तु निर्व्यापारतया कारणमेव न तु करणम्। तथा च प्रत्यभिज्ञायाः ज्ञानाकरणकत्वात् प्रत्यक्षत्वमपि साधु संगच्छते। तदुक्तं कुसुमाञ्जलिप्रकाशे वर्धमानचरणैः—

'वस्तुतस्तत्तास्मृतिजन्यमेव प्रत्यभिज्ञानम्, न संस्कारजन्यम्।
अन्यथा तस्य परोक्षत्वापत्तेः' इति।

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रसप्रक्रियाया दोषवादः

बटुकनाथ शास्त्री खिस्ते, वाराणसी

अस्ति खलु रसगङ्गाधरे रसप्रक्रियानुबन्धिषु मतेषु 'परे तु' इति शीर्षकं मतम्। तत्र सर्वापि रसास्वादप्रक्रिया भावनाविशेषरूपदोषमहिम्नैवोपपादिता दृश्यते। तत्र दोषस्य भ्रमात्मकत्वात्, भ्रमस्य च यथार्थ-ज्ञानबाध्यत्वात् स्थायितया परिगृहीतुमयोग्यत्वाच्च न रसास्वादे तदभिधानमुचितमिति मदीयः पक्षः।

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नागेशभट्टसम्मतः स्फोटवादः

अयोध्यानाथव्याकरणाचार्यः, वर्धमान

नागेशभट्टस्तु तदीयस्फोटवादग्रन्थस्यान्तिमश्लोके स्वाभिमतं स्फोटवादं महामुनिस्फोटायनोपज्ञमित्याचख्यौ, तथाहि –

वैयाकरणनागेशः स्फोटायनऋषेर्मतम् ।
परिष्कृत्योक्तवांस्तेन प्रीयतां परमेश्वरः ।।

अनेन स्फोटायनाभिमत एव स्फोटवादो नागेशभट्टेन परिष्कृत्योपपादित इत्यभ्युपेयते । किन्तु तदीयस्फोटवादग्रन्थपर्यालोचनया निःसंशयं वक्तुं पार्यते यत् शारदातिलकादितन्त्रसम्मत एव शब्दब्रह्मवादः रूपान्तरेण परिष्कृत्य प्रतिपादितस्तदीय-स्फोटवादग्रन्थे लघुमञ्जूषायाञ्च नागेशभट्टेनेति । परा-पश्यन्ती-मध्यमा-वैखरीति चातुर्विध्यं वाचस्तेनाभ्युपेतम् । मूलाधारस्था शब्दब्रह्मरूपा स्पन्दशून्या बिन्दुरूपिणी परा वागुच्यते । नाभिस्थानमागच्छता वायुनाभिव्यक्ता मनोगोचरीभूता पश्यन्ती वागुच्यते । मूलाधारास्थापरावागेव शब्दब्रह्मरूपा न तु पश्यन्ती वाक् । मूलाधारस्था कुण्डलिनीरूपा परावागेव शब्दब्रह्ममयी चिच्छक्तिरिति सर्वैस्तन्त्रविद्भिरेकवाक्यतया स्वीकृतम् ।

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अवैदिकानां तथा वेदविरुद्धानां शास्त्राणां धर्मप्रमाणत्वम्

डा० जयदेव गांगुली, दिल्ली

'धर्मं जिज्ञासमानानां प्रमाणं परमं श्रुतिः' इति तु विदितमेव प्रेक्षावतामत्रभवताम् । धर्मशास्त्रसाहित्ये ये ग्रन्थाः प्रमाणपदवीम् अधिरूढास्तेषां सर्वेष्वेव "वेदो धर्ममूलः।" वेदं विना धर्मः कदापि स्थातुं न समर्थः इत्यादिकं बहुधा उपस्थापितम् । वेदस्य तथा वेदमूलकस्य धर्मस्य प्राधान्यं प्रतिपिपादयिषुभिस्तैस्तैराचार्यैः वेदविरुद्धानां तथा अवैदिकानां पुराण-तन्त्र-पांचरात्रपाशुपतादिशास्त्र-निबद्धानां व्यामिश्र-पाखण्डधर्माणां बहुशः खण्डनं साधितम् । विदितमेतत् समेषां विपश्चिदग्रगण्यानां यच्छ्रीमद्भिः कुमारिलभट्टपादैः स्वकीये तन्त्रवार्तिकग्रन्थे एतादृशानां वेदविरुद्धानां शास्त्राणां वेदबाह्यत्वं तथा मोहनशास्त्रत्वञ्च प्रतिपादितम् । भगवच्छ्रीमच्छङ्करपादैरपि स्वकीयब्रह्मसूत्रभाष्यस्य उत्पत्त्यधिकरणपत्यधिकरणाद्दते किं कृतं तदपि विशेषवर्णनं नापेक्षते ।

तथापि दृश्यते यत् बहुषु पुराणेषु धर्मशास्त्रादिषु च अवैदिकानां तथा वेद-विरुद्धानां शास्त्राणामपि प्रामाण्यं स्वीकृतम् । पाशुपतपांचरात्रादीनि वस्तुतो वेदाविरुद्धानि शास्त्राणि इतिचेत् कथं तेषां निराकरणं कृतं कुमारिलशंकरमेधातिथिप्रभृतिभिराचार्यैः । यदि तानि वेदविरुद्धान्येव कथं तर्हि तानि मध्येधर्मशास्त्रं प्रमाणरूपेण गृहीतानि । यदि वा गृहीतान्येव स्युस्तर्हि वेदमूलकस्य धर्मस्य सनातनत्वमुच्छिन्नं स्यान्नवेति विचारविषयः निबन्धस्यास्य ।

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सांख्यानाम् सत्कार्यवादे मतभिन्नता

सीताराम शास्त्री कुरुन्दकर, पूना

"असदकरणादुपादानग्रहणात् सर्वसंभवाभावात् ।
शक्तस्य शक्यकरणात् कारणभावाच्च सत्कार्यम् ।।"

इयं कारिका सत्कार्यवादप्रतिपादिका । प्रायः अस्याः भाषान्तरे एतादृशः अर्थः दृश्यते यत् कार्यं सत् (कारणव्यापारात् पूर्वम्), हेतुः (१) असदकरणात्, असतः अकरणात् कार्यस्योत्पत्तिर्न स्यात् (२) उपादानग्रहणात् कार्यस्य उत्पत्त्यर्थम् कारणस्य ग्रहणम् भवति तस्मात् । (३) सर्वं कार्यम् सर्वस्मात् कारणात् न उत्पद्यते । (४) शक्तस्य शक्यकरणात्-यत् कारणम् यत्कार्ये शक्तम् (समर्थम्) तत्कारकणम् तत्कार्यं जनयति (जनकम्) । (४) कारणभावात्-कारणतादात्म्यात् (कारणाभिन्नत्वात्) । कार्यपक्षक-सत्त्वसाध्यकानुमितौ एते पञ्चहेतवः सन्ति इति वदन्ति । परन्तु अस्मद्गुरुचरणानुग्रहात् यद् ज्ञानं लब्धम् तेन अस्याम् अनुमितौ ऐते पंच हेतवः भवितुम् नार्हन्ति । तर्हि प्रथम-हेतोः विचारः प्रथमम् करणीयः ।

कार्यं सत् अस्याम् प्रतिज्ञायाम् असदकरणात् हेतुः न भवति । 'ह्रदो वह्निमान्' इत्यत्र धूमः वह्नौ हेतुर्न भवति, असिद्धदोषग्रस्तत्वात् । धूमः पक्षावृत्तिरस्ति । तद्वत् कार्यपक्षे 'असदकरणात्' हेतुः न तिष्ठति । असतः अकरणम् असति स्थास्यति न तु कार्यरूपपक्षे । तर्हि 'असदकरणात्' अनेन ग्रन्थकारेण व्यतिरेकव्याप्तिः सूचिता । 'पर्वतो वह्निमान् । वह्न्यभाववतः घूमाभाववत्त्वात्' । अत्र धूमः हेतुः सूचितः । यत् असत् तत् व्यतिरेकव्याप्तिसूचकवाक्यम् । तद्वत् अत्रापि करणम् हेतुः सूचितः । यत् असत् तद् अकरणम् एतद् व्यतिरेकव्याप्तिसूचकवाक्यम् जातम् ।

'उपादानग्रहणात्' अत्र 'घटार्थं मृत्तिकायाः ग्रहणम् करोति' एतादृशः अर्थः नास्ति । तर्हि उपादानग्रहणात् नाम उपादानसम्बन्धात् । 'ग्रहण' शब्दस्य संबंधोऽपि अर्थः व्युत्पत्तिबलात् संभवति । अस्मिन्नर्थे वाचस्पतिवाक्यम् प्रमाणम् भवितुमर्हति । 'ग्रहण' शब्दस्य 'ग्रहण' अर्थः कृतः चेत् तर्हि पूर्ववत् असिद्धदोषः आयाति ।

सर्वसंभवाभावात्' अयम् अपि हेतुः न भवति असिद्धत्वात् । अयम् प्रयोगः तर्कप्रदर्श-नाय । उपादानसंबंधः पक्षे नास्ति इति हेतोः पक्षे सत्त्वम् न सिद्ध्यते । तदनन्तरम् कार्यं पक्षम् कृत्वा उपादानजन्यत्वहेतुना सोपादानसंबंधत्वम् साधयामि । कार्यम् सोपादान-संबद्धम् सोपादानजन्यत्वात् । अत्र व्याभिचारशङ्का प्रदर्श्यते कार्ये सोपादानजन्यत्वमस्तु सोपादानसंबद्धत्वम् मा अस्तु । अतः सर्वसंभवाभावात्, इति तर्कः । यस्य घटस्य उत्पत्तेः पूर्वम् मृत्तिकायाम् संबंधो नास्ति तद्वत् पटस्यापि मृत्तिकायाम् संबंधो नास्ति । तर्हि असबन्ध-साम्यात् मृत्तिका यथा घटम् करोति तथा पटमपि करोतु । तद्वत् न । अतः यत्र यत्र सोपादानजन्यत्वम् तत्र तत्र सोपादानसंबंधत्वम् स्वीकरणीयमेव ।

शक्तस्य शक्यकरणात्—अनेन एतादृशम् अनुमानं सूचितम् भवति। घटः सोपादानशक्तिजन्यः मृत्तिकानिष्ठशक्तिनिरूपकत्वात्। यः मृत्तिकानिष्ठशक्तिजन्यः न सः मृत्तिकानिष्ठशक्तिनिरूपकः।

कारणभावात्—कार्यम् सत् कारणाभिन्नत्वात्। कारणम् पूर्वम् अस्ति अतः कारणाभिन्नम् कार्यमपि पूर्वम् अस्ति इति सिद्ध्यति।

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शब्दार्थसम्बन्धविमर्शः

प० यादवेन्द्रनाथन्यायतर्कतीर्थः, कलकत्ता

नादब्रह्मणः प्रथमो विवर्त्तः शब्दः। स च न द्रव्यं न वा कर्मेति, प्रयत्नेन शब्दमुच्चारयतः पुंसो वायुर्नाभेरुत्थित उरसि विस्तीर्णः कण्ठे विवर्त्तितो मूर्धानमाहत्य परावृतो विचरन् नानाविधान् शब्दान् निष्पादयतीति वाय्वभिघातेन शब्दस्यापि स्पन्दो जायत इति शब्दः कर्मेति प्रकारैरिति पूर्वपक्षिणो निराकृत्य तस्य गुणत्वं प्रसाधितम्। गुणत्वेऽपि तस्य न बौद्धाभिमतक्षणिकत्वं। समवेतं वासमवेतं वेति विचार्य्य गगनरूपद्रव्यसमवेतत्वमपि सिद्धान्तितम्। उच्चैरुच्चार्य्यमाणः शब्द उदात्तः नीचैरनुदात्तः समवृत्त्या स्वरित इत्यादिना तीव्रमन्दादिभेदेन कारणतारतम्यात् कार्यतारतम्यदर्शनात् सिद्धमनित्यत्वं शब्दस्येति सिद्धान्तोप्यन्तरा गृहीतः। न्यायवैशेषिकमीमांसकानां सूत्राणि सम्यग् विचार्य्य च तस्य प्रत्यभिज्ञाविषयत्वेश्वरानङ्गीकारौ तु शब्दार्थयोस्तत्सम्बन्धस्य नित्यत्वानित्यत्वसमर्थनहेतू इत्यपि सिद्धान्तपक्षे विहितः। अन्तिमे च शब्दस्यानित्यत्वमेव प्रसाधितंमिति संक्षेपः।

HH-HINDI AND HARYANAVI-SECTION

HH-1

हरियाणा में रेवन्त-पूजा

देवेन्द्र हाण्डा, सरदार शहर (राजस्थान)

सूर्य और संज्ञा के पुत्र रेवन्त की पूजा भारत में गुप्तकाल में प्रारम्भ हुई मानी जाती है क्योंकि रेवन्त की प्राचीनतम उपलब्ध मूर्ति इसी काल की है। रेवन्त-प्रतिमाएं भारत के विभिन्न भागों से मिल चुकी हैं परन्तु हरियाणा, हिमाचल, पंजाब तथा जम्मू-काश्मीर से अभी तक रेवन्त प्रतिमाएं अज्ञात हैं। प्रस्तुत लेख में हरियाणा प्रान्त के प्रसिद्ध प्राचीन तीर्थस्थल पेहोवा (पृथूदक) से प्राप्त एक प्रतिहार कालीन रेवन्त-प्रतिमा वर्णित है जो इस क्षेत्र में नवीं शती ईस्वी में रेवन्त-पूजा पर प्रकाश डालती है।

HH-2

हरियाणवी लोकगीतों में भक्ति-नीति-तत्व

डॉ० भीमसिंह, कुरुक्षेत्र

प्रत्येक प्रदेश के जीवन की अपनी सामाजिक, धार्मिक, नैतिक तथा सांस्कृतिक विशेषताएं होती हैं जो उसके लिखित तथा कंठाग्र साहित्य के नाना रूपों में झलक उठती हैं। लोकसाहित्य में लोकमानस का बिम्ब अपेक्षतया अधिक सहज, प्रकृत एवं प्रत्यक्ष होता है। इस दृष्टि से लोकसाहित्य ही शिष्ठ-साहित्य का प्रेरक एवं विधायक उपादान होता है क्योंकि साहित्य की मौलिक चेतना ही लोकमूलक हुआ करती है। यही कारण है कि हमारे प्राचीन शास्त्रों तथा वाङ्मय में वेद के साथ लोक को भी प्रमाण माना गया है। हमारा सम्पूर्ण साहित्य तथा चिन्तन लोक-चेतना से किसी-न-किसी रूप में प्रतिबिम्बित अवश्य रहता है।

जहाँ लोकसाहित्य में लोकगीतों की विशिष्ठता अन्यतम है वहाँ लोकगीतों ने ही हमारे लिखित को सर्वाधिक प्रभावित किया लगता है। इन गीतों में जीवन की स्वच्छंद राग–रागनियों की झंकार सुनाई पड़ती है। इनका सामाजिक परिवेश अपने भीतर लोगों के धर्म, संस्कार, पर्वोत्सव, व्रतोपवास इत्यादि कृत्यों एवं अनुष्ठानों को समेटने में सक्षम है। नीति, परम्परा और लोकविश्वासों के केन्द्र यही गीत होते हैं। यहीं अतीत और वर्तमान मित्रों की भाँति गलबहियाँ डाले लक्षित होते हैं। इस दृष्टि से हरियाणा के लोकगीतों में यहां के सांस्कृतिक अंचल में दृश्यमान धर्मानुष्ठान एवं नैतिक परम्परा का बड़ा सजीव तथा विस्तृत विवरण उपलब्ध होता है।

हरियाणा गंगा, यमुना तथा सरस्वती सरीखी पवित्र नदियों का प्रदेश है, लोकगीतों में इस प्रदेश को 'रामभजनियों का देस' कहा गया है। यह नाम बड़ा ही सटीक है। गंगा-मैया के स्तवन के गीत भी प्रचुर मात्रा में मिलते है। गंगा-स्नान हरियाणा का एक विशिष्ठ धार्मिक-सामाजिक पर्व है। सात्विक जीवन तथा धर्मप्रियता इन गीतों की अनोखी धरोहर हैं। कार्तिक मास के अन्तर्गत ग्रामों की ताल तलैया तथा नदियों के तटों की प्रभातवेला कन्याओं के कोकिल कंठों से गूंजायमान हो उठती हैं। ये गीत हरियाणा में लोक प्रचलित रामकथा के प्रसंगों से ओत-प्रोत हैं। ऐसा लगता है कि ये लोकगीत रामायण की जैन-बौद्ध परम्परा से प्रभावित हैं। कृष्णलीला के नाना प्रसंगों से युक्त गीत भी काफी लोकप्रिय हैं। दुर्गा-स्तुति, मातृपूजन, गो-सेवा ईशमहिमा षट्विकार से मुक्ति, ज्ञान, भक्ति, व्रत, दान, भूतदया, सत्य, न्याय, अतिथि-सत्कार सत्संग-लाभ, साधु-सेवा आदि से सम्बन्धित लोकगीतों की झंकार हरियाणा की चारों कूठों में बहुलत: निनादित है। मीराबाई, नरसी-भक्त, हरिश्चन्द्र, मोरध्वज, ध्रुव भक्त, प्रहलाद आदि भक्तों की वैष्णव-मर्यादा तथा देवी-देवताओं का स्तवन इन गीतों की निजी सम्पदा है। धार्मिक सुधार के उन्नीसवीं शती के आन्दोलनों विशेषत: आर्यसमाज आन्दोलन के विभिन्न पक्षों से संकुल गीतों की भी भरमार यहां है। राष्ट्रीय आन्दोलन के नैतिक पक्ष की झांकी भी इनमें मिलती है। ये गीत नारियों तथा पुरुषों में पृथकत: प्रचलित होते हुए भी अधिकांशत: नारिजाति द्वारा गेय हैं। आध्यात्मिकता तथा लोकनीति से समन्वित सज्जीवन की समुज्जवल-रेखाएं ही इन लोकगीतों की नवनिधि का निर्माण करती है। मानो इन लोकगीतों में हरियाणा प्रान्त की धार्मिक वृत्ति और नैतिक मान्यताएँ मूर्तिमान हो उठी हैं।

HH-3

हरियाणा में रचित सगुण भक्ति साहित्य

डॉ० ओं प्रकाश भारद्वाज, जींद

सगुण भक्ति एक प्रकार की भाव साधना है, जिसका उद्देश्य आकार सिद्धि है। भाव की अभिव्यक्ति के लिए आलम्बन की अनिवार्यता स्वयं-सिद्ध है। जिसका जो आलम्बन होगा, उसकी वैसी भक्ति होगी। इस भावभक्ति का आश्रय भक्त है और विषय सविग्रह भगवान् हैं। भारतीय वाङ्मय में भक्त और भगवान् के इस विलक्षण सम्बन्ध का प्रथम सूत्रपात श्रीमद्भगवद् गीता में ही हुआ है और सगुण भक्ति की गङ्गोत्री भी यहीं से अपनी यात्रा आरम्भ करती है। कहना न होगा कि इस गङ्गोत्री की उद्गमस्थली भी हरियाणा का ऐतिहासिक स्थान कुरुक्षेत्र ही है। गीता द्वारा प्रतिपादित इस भक्ति तत्त्व की विशेषता यह है कि यह नितान्त प्रवृत्ति परक कर्मयोग पर आधारित है जिसे पुराणों ने, विशेषतया भागवत ने और अधिक लोकप्रिय रूप प्रदान किया। परिणामत: वह अखिल भारतीय धर्म के रूप में मान्य हो निकला। इसे कालान्तर में भागवत धर्म, वैष्णव धर्म, नारायणीयधर्म, पाञ्चरात्र धर्म, आदि विभिन्न नामों

से अभिहित किया जाता रहा। किन्तु समय के फेर के साथ इसका गीता प्रतिपादित स्वरूप स्थिर न रह सका, और शनैः शनैः यह निवृत्तिपरक और वैराग्योन्मुखी होता गया।

भगवल्लीला के चितेरे ये कवि मानवता के माधुर्यपूर्ण पक्ष का उद्‌घाटन करते हुए जीवन के प्रति अनुराग को तो जगाते हैं, किन्तु स्वयं विरागी होकर।

यह विरोध हमें भारत के इस क्षेत्र (हरियाणा) के कवियों में नहीं मिलता। यद्यपि यह क्षेत्र इन वैष्णव सम्प्रदायों के केन्द्र-मथुरा और वृन्दावन के पड़ोस में है, पर, इसके कवि ब्रजभूमि की भावधारा से अनुप्राणित और अनुप्रेरित नहीं रहे। उनकी कविता स्वच्छन्दभाव प्रेरित तथा लोकभाव से भावित है, और, न ही इस कविता पर रीतिकालीन कवियों की शृंगारिकता और आलंकारिकता की तड़क-भड़क का प्रभाव है। यहाँ जितनी भी थोड़ी-बहुत सगुण-भक्ति रचनाएँ उपलब्ध हुई हैं, वे उन साँगियों तथा कवियों द्वारा रचित हैं जो सामान्य लोक जीवन जीते थे, कविता करना जिनका शौक़ था और जो मस्ती में कुछ गा लिया करते थे। इन में एक ही अपवाद है—और वह है महाकवि सूरदास। इनका जन्म दिल्ली से थोड़ी दूर सीही (ज़िला गुड़गाँव) में हुआ था। वे इस प्रदेश के सिरमौर हैं। किन्तु उनकी काव्य-सम्पदा का विवेचन-विश्लेषण करना इस लेख का लक्ष्य नहीं है। यहाँ उस अपरिचित सगुण-साहित्य तथा उनके रचयिताओं का बोध कराना अभीष्ट है जिनकी रचनाएँ अज्ञात हैं। किन्तु ये कवि सूर के बहुत बाद के हैं। सूर के बाद उन्नीसवीं शती तक इस क्षेत्र में प्रायः सगुण भक्ति परक रचनाओं का अभाव ही मिलता है।

दूसरा दौर सन् १८६६-१६०० के उस भयानक दुर्भिक्ष के बाद का है, जिसने इस क्षेत्र के अधिकांश भूभाग को बुरी तरह ग्रस लिया था। इस दैवी आपद् के बावजूद भी यहाँ के कवियों ने 'पूर्णभक्त', राजा हरिश्चन्द्र, रामायण, कृष्णलीला, आदि गेय लोक-नाट्यों के माध्यम से यहाँ की जनता के मनोबल को डिगने नहीं दिया। सगुण भक्ति रचनाओं का तीसरा दौर प्रथम विश्वयुद्ध के बाद का है।

यह बात स्वीकार्य है कि इन कवियों में अष्टछापी और राधा वल्लभीय कवियों की-सी भाव-मसृणता, दार्शनिक सूक्ष्मता तथा सशक्ताभिव्यक्ति की चारुता का अभाव है, किन्तु अपनी सहज और सरल भावाभिव्यक्ति द्वारा वे लोकहृदय को स्पन्दित अवश्य करते हैं। ये रचनाएं सैद्धान्तिक ज्ञान की अपेक्षा अनुभव ज्ञान पर आधारित हैं। कथनी की बजाए करनी पर अधिक बल देती हैं।

HH-4

हरियाणा के हिन्दी साहित्यकार
(आदि काल से उत्तर मध्यकाल तक)

डॉ० शिवप्रसाद गोयल, कुरुक्षेत्र

हरियाणा में साहित्य-सृजन की परम्परा अत्यन्त प्राचीन है। वैदिक काल से लेकर अब तक अनेक भाषाओं में साहित्य-निर्माण के लिए यहाँ की भूमि अत्यन्त उर्वर सिद्ध हुई

है। संवत् ११०० के लगभग हिन्दी भाषा अपभ्रंश से भिन्न अपना स्वरूप स्थिर कर रही थी। लगभग इसी समय अग्रवाल वंशी प्रसिद्ध कवि श्रीधर का जन्म हरियाणा में हुआ। उनके चार ग्रंथों—पासणाह चरिउ, बढ्ढमाण चरिउ, चन्दप्पह चरिउ तथा शान्ति जिनेश्वर चरिउ—में से प्रथम दो पर्याप्त प्रसिद्ध हैं जिनकी रचना संवत् ११७९ तथा ११९० में हुई। इन ग्रंथों में हिन्दी के प्रारम्भिक रूप और अपभ्रंश के अंतिम रूप के दर्शन होते हैं।

हरियाणा में नाथ पंथ की शाखा पागल पंथ के प्रसिद्ध अनुयायी चौरंगी नाथ के दो ग्रंथ प्रसिद्ध हैं—प्राण संगली तथा वायुतत्त्वभावनोपदेश। बाबा मस्तनाथ ने भी यहीं रह कर फुटकर साहित्य-रचना की है। सूफी साहित्य भी यहाँ कम नहीं लिखा गया। यहाँ सूफियों के चिश्ती सम्प्रदाय तथा नक्सबंदी सम्प्रदाय के केन्द्र हाँसी, पानीपत, करनाल, अम्बाला तथा थानेसर नगरों में स्थापित हुए।

विक्रम की १५वीं शताब्दी से १९वीं शताब्दी तक हरियाणा में हिंदी साहित्य की पाँच धाराएँ प्रवाहित होती दिखाई देती हैं—(१) वैष्णव भक्ति साहित्य, (२) सूफी साहित्य, (३) संत साहित्य, (४) श्रृंगार साहित्य तथा (५) फुटकर साहित्य।

वैष्णव भक्तों में कवि ईसरदास (संवत् १४५६ के आसपास), महात्मा सूरदास (संवत् १५३५ के आसपास), हृदयराम (संवत् १६८० के आसपास), रामदास (संवत् १७८५ के आसपास), विष्णुदास (संवत् १८५१ के आसपास), रामरतन लघुदास (संवत् १८५६ के आसपास), मुरलीदास (१९वीं शती विक्रमी), जयजयराम (संवत् १८६७ के आसपास), उमादास बनाम भवानीदास (संवत् १८९४ के आसपास), तथा साहब सिंह 'मृगेन्द्र' (विक्रम की १९वीं शती के उत्तरार्द्ध में वर्तमान) नामक कवियों के नाम उल्लेखनीय हैं। इन कवियों का अधिकांश साहित्य कृष्ण भक्ति-सम्बन्धी है।

इस युग के सूफी साहित्यकारों में शेख अमानल्ला पानीपती, मुहम्मद, अफजल रोहतक के गुलाम कादर जिलानी, शाह कुमैश, शाह दुजान आदि के नाम उल्लेखनीय हैं।

जैन काव्यधारा में पंद्रहवीं शती के उत्तरार्द्ध में वर्तमान वल्ह कवि, मालदेव (संवत् १६१२ के आसपास), रूपचंद पांडे, भगवतीदास, सुन्दरदास (संवत् १६७५ में वर्तमान), कवि बनारसी दास, खड्‌गसेन, अचलकीर्ति, जगतराय, आनन्दघन (बनाम लाभानन्द), लालचन्द रायचन्द जैन, हरजीमल जैन, हरगुलाल जैन, विजयानन्द सूरि आदि कवियों के नाम विशेष रूप से उल्लेखनीय हैं जिन्होंने अनेक महत्त्वपूर्ण ग्रंथों की रचना की है।

संतकाव्य में भक्ति और साधना की चरम अभिव्यक्ति पाई जाती है। हरियाणा के मध्ययुगीन संतकवियों में नारनौल निवासी कवि वीरभान, जो सतनामी पंथ के प्रवर्तक थे (जन्म संवत १६०० वि०), जगजीवन राम, संत निश्चलदास, दत्त लाल, संत गरीबदास, गुलाबसिंह, जसराम, संत नितानन्द, संत जैतराम, उदादास, आत्मसिंह आदि के नाम उल्लेखनीय हैं। यहाँ के संत-साहित्य का मूलाधार उसकी अध्यातम समाज-सुधार की भावना है। आध्यात्मिक भावना के अन्तर्गत ईश्वर का नाम-स्मरण, गुरु-प्रशंसा,

विवेक, भक्ति, सत्संगति, भगवत्-विरह आदि विषयों को लिया गया है। संतकाव्य की भाषा अपरिष्कृत है।

हरियाणा में शृंगार काव्य-परम्परा का उन्मेष विक्रम की १७वीं शताब्दी के उत्तरार्द्ध में दिखाई देता है। मध्ययुग में हरियाणा में कुछ ऐसे कवि भी हुए जो उपर्युक्त काव्यधाराओं में नहीं आते। उन्होंने विविध काव्य-विषयों और काव्येतर विषयों पर भी रचनाएँ की हैं।

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श्री गुरु गोविन्द सिंह हिन्दी कवि के रूप में

श्रीमती लज्जा देवी मोहन, होशियारपुर

सिक्खों के दशम गुरु गोविन्द सिंह की धार्मिक व सैनिक नेता के रूप में इतनी अधिक ख्याति है कि उनका कवि रूप प्रायः प्रच्छन्न रह गया है। वे न केवल भारतीय धर्म व राष्ट्र चेतना के अग्रदूतों में अग्रगण्य हैं, अपितु हिन्दी काव्य को, जो विलासिता के प्रतिनिधि रीतिकाव्य से स्त्रैण व निस्तेज हो चुका था, एक नई दिशा देने वाले थे। उनका विशालकाय काव्य वीररस से अनुप्राणित है। इसी के संजीवन स्वरों से उन्होंने मृत राष्ट्र में जीवन फूंका, और उसे शक्तिशाली परन्तु अत्याचारी मुग़ल शासन से टक्कर लेने के लिए उठा कर खड़ा कर दिया।

उनके अपने शब्दों में :—

जिन की जात वर्ग कुल नाँहि, सरदारी नहीं भई कहहिं।
इन्हीं को सरदार बनाऊँ, तभी गोविंद नाम कहाऊँ॥

गुरु गोविन्द सिंह की वाणी दशम ग्रन्थ में संगृहीत है। यह विशालकाय ग्रन्थ वास्तव में अनेक छोटे बड़े काव्यों का संग्रह प्रतीत होता है जो गुरु जी समय-समय पर रचते रहे, यथा—जपु, अकाल अस्तुत, तैंतीस सवैये शब्द हजारे, चौबीस अवतार (जिन में राम अवतार और कृष्ण अवतार लम्बे काव्य हैं), चण्डीचरित्र (उक्ति विलास), चण्डी चरित्र (द्वितीय), (आत्म कथात्मक) विचित्र नाटक। प्रस्तुत लेख में गुरु गोविन्द सिंह की उपर्युक्त रचनाओं के आधार पर उनके काव्य का, जो आद्यन्त हिन्दी में है, मूल्यांकन करने का प्रयास किया गया है।

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विष्णोई सम्प्रदाय तथा सामाजिक ढांचा

डॉ० बनी सिंह रोहज, कुरुक्षेत्र

विष्णोई सम्प्रदाय के प्रवर्त्तक जाम्भो जी का जन्म संवत् १५०५ में जोधपुर राज्य के अन्तर्गत नागौर नामक परगने के ग्राम पीपासर में क्षत्रिय जाति पुमार ग्रामपति तथा

सम्पन्न ठाकुर लोहट के घर हुग्रा । वे ग्रपने ग्राप को विष्णु भगवान का ग्रवतार मानते थे । उनकी शिक्षा-दीक्षा ग्रौर गुरु के बारे में विशेष पता नहीं चलता । वे ग्राजीवन ब्रह्मचारी रहे थे । जाम्भो जी ने सात वर्ष तक बालक्रीड़ा में दिन बिताये, २७ वर्ष तक गाय चराई, ३४ वर्ष की ग्रायु में संवत् १५४२ में विष्णोई सम्प्रदाय प्रवर्तन तथा सम्वत् १५९३ (बेकुण्ठवास) तक ज्ञानोपदेश किया । इस लेख में जाम्भो जी द्वारा प्रवर्तित विष्णोई सम्प्रदाय तथा ढांचे का संक्षिप्त परिचय दिया गया है ।

ठेठ मरु भाषा में उन्होंने वाणि कथन किया जो सम्प्रदाय में 'जाम्भवाणी' या 'शब्दवाणी' के नाम से प्रसिद्ध है तथा यह ग्रत्यन्त पवित्र, स्वत: ग्रौर ग्रन्तिम प्रमाण मानी जाती है । इन शब्दों में जाम्भोजी के विचार यत्र-तत्र ग्रसम्बद्ध ग्रौर बिखरे हुए रूप में मिलते हैं । सम्प्रदाय परिवर्तन के समय जाम्भो जी ने ग्रपने ग्रनुयायियों को 'पाहल' देकर तथा सिर मुंड़वा कर ग्रधुना-प्रचलित २९ नियमों का उपदेश दिया था । ग्रधिकांश लोगों के मतानुसार सम्प्रदाय के विष्णोई, बिसनोई या बीसनोई ग्रादि नाम का कारण बीस ग्रौर नौ के योग से बना शब्द है । वैसे विष्णोई तथा विष्णोई धर्म क्रमशः वैष्णव तथा वैष्णव धर्म के पर्यायवाची शब्द हैं । विष्णोई सम्प्रदाय में जाट, क्षत्रिय, वैश्य जाति के लोगों के ग्रतिरिक्त ब्राह्मण, चारण, शूद्र तथा मुसलमानों से बने हुये लोग हैं । इनमें ग्रधिकतर संख्या जाटों से बने विष्णोईयों की है ।

जाम्भो जी के बैकुण्ठवास के पश्चात् उनके शिष्य रणधीर जी तथा रणधीर जी के शिष्य नाथो जी के ग्रतिरिक्त रेहड़ो जी, स्याणो जी, वील्लोजी, केसौजी तथा ग्रनेक कवियों, लिपिकारों, महन्तों, साधुग्रों तथा भक्तों ने ग्रपनी सिद्धि-साधना तथा साहित्य सेवा से सम्प्रदाय ग्रौर समाज के लिये ग्रनेक कार्य किये ग्रौर लोगों का मार्गदर्शन किया । सम्प्रदाय के विस्तार के सम्बंध में ग्राज तक प्राप्त जानकारी के ग्रनुसार विष्णोईयों की ग्रधिकांश जनसंख्या राजस्थान (उद्‌गम स्थान) की पुरानी रियासतों—बीकानेर, जोधपुर, जैसलमेर ग्रौर उदयपुर, हरियाणा के ज़िला हिसार तथा पंजाब के जिला फिरोजपुर के ग्रबोहर-फाज़िलका के क्षेत्रों में है । सम्प्रदाय के कुछ लोग उत्तरप्रदेश तथा मध्यप्रदेश में भी हैं । विष्णोई सभा की प्राप्त सूचना के ग्रनुसार ये लोग भारत के बाहर के देशों में भी बसे हुये हैं ।

बिष्णोई समाज में दो प्रकार के लोग हैं । गृहस्थ ग्रौर साधु । गृहस्थ, के ग्रन्तर्गत सामान्य गृहस्थ थापन, गायणे तथा भाटों की गणना है । विष्णोई होने के पश्चात् भिन्न भिन्न जाति के भोजन ग्रौर ग्रापसी व्यवहार में कोई भेद नहीं रहता । सम्प्रदाय के नाते वे समाज ग्रौर एक ही कुल के समझे जाते हैं । परन्तु इन लोगों में सम्प्रदाय के बाहर के लोगों के सम्पर्क में छुग्रा-छात का विचार ग्रधिक रहा है । इससे विष्णोई सम्प्रदाय के ग्रनुयायियों का सम्पर्क दूसरे लोगों से सम्भव नहीं रहा जिससे इन की जीवन पद्धतियों पर ग्रनेक प्रभाव पड़े ।

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कुरुक्षेत्र

अमर सिंह, सनावर (हिमाचल प्रदेश)

आधुनिक कुरुक्षेत्र अम्बाला से ४० किलो मीटर तथा करनाल से १८ किलो मीटर की दूरी पर स्थित है। कुरु द्वारा कृष्ट किए जाने पर यह प्रदेश कुरुक्षेत्र कहलाता है। "कुरुणा च यतः कृष्टं कुरुक्षेत्रं ततः स्मृतम् (वामन पु० ।।७०।।)"। प्राचीन समय में कुरुक्षेत्र की कल्पना आज से काफी भिन्न थी।

सीमा :—वनपर्व (१२६.२२), वामन पु० (२२.१५-१६) तथा नारदीय० (उत्तर ६४.२०) में कुरुक्षेत्र का विस्तार ५ योजन कहा गया है :—

पंचयोजन विस्तारं दयासत्यक्षमोद्गमम् ।
स्यमन्तपञ्चकं तावत् कुरुक्षेत्रमुदाहृतम् ।।

किन्तु हेमचन्द्र ने "अभिधानचिन्तामणि" में कुरुक्षेत्र का विस्तार १२ योजन बताया है : —

धर्मक्षेत्रे कुरुक्षेत्रे द्वादशयोजनावधि ।

स्थिति :—मनुस्मृति (२.१७.१६) में सरस्वती और दृषद्वती के मध्य प्रदेश को ब्रह्मावर्त तथा इसी के साथ लगे हुए प्रदेश को ब्रह्मर्षि देश कहा है जिसमें कुरुक्षेत्र भी है :—

कुरुक्षेत्रं च मत्स्याश्च पञ्चालाः शूरसेनकाः ।
एष ब्रह्मर्षि देशो वै ब्रह्मवर्तादनन्तरः ।।

किन्तु महाभारत में आया है कि सरस्वती के दक्षिण तथा दृषद्वती के उत्तर में जो प्रदेश है वह कुरुक्षेत्र है :—

दक्षिणेन सरस्वत्या दृषद्वत्युत्तरेण च ।
ये वसन्ति कुरुक्षेत्रे ते वसन्ति त्रिविष्टिये ।।

नदियाँ :—वामन पु० (३४-६८) में आपगा, सरस्वती, दृषद्वती, वैतरणी, गंगा-मन्दाकिनी, मधुस्रवा, अम्बुनदी, कौशिकी, हिरण्यवती आदि सरस्वती से संबन्धित नदियों को अति पवित्र कहा गया है। वनपर्व (८३.१४७) में तो सरस्वती को कुरुक्षेत्र से भी पुण्यदा कहा गया है :—

पुण्यमाहुः कुरुक्षेत्रं कुरुक्षेत्रात् सरस्वती ।

वन :—प्राचीन समय में कुरुक्षेत्र के मध्य सात वन थे। वामन (३४.३) एवं नारदीय० (उत्तर ६५.४-७) में कुरुक्षेत्र के सात वनों—काम्यक, अदितिवन, व्यासवन, फलकीवन, सूर्यवन, मधुवन एवं सीतावन का उल्लेख है :—

"सप्त वनानीह कुरुक्षेत्रस्य मध्यतः ।"

महत्त्व :—यद्यपि कुरु प्रदेश का वेदों में स्पष्टतया उल्लेख नहीं है तथापि ब्राह्मणों के समय यह प्रदेश अत्यधिक पवित्र समझा जाने लगा था। इस स्थल पर आकर देवता यज्ञ किया करते थे। शतपथ ब्रा० (तेषां कुरुक्षेत्रं देवयजनम् आस XIV १.१.२), मैत्रायिणी संहिता (देवा वै सत्रमास्त कुरुक्षेत्रे............५.६), तथा ऐतरेय ब्रा० में कुरुक्षेत्र को स्पष्टतया देवों की यज्ञभूमि कहा गया है।

महाभारत एवं पुराणों में कुरुक्षेत्र का अत्यधिक महत्त्व दर्शाया गया है। महाभारत में कुरुक्षेत्र को परम् पुण्य देने वाला तथा पापों को नष्ट करने वाला कहा है :—

कुरुक्षेत्रं परं पुण्यम्..........(शल्य पर्व ५३.७-८)।
पापानि विप्रणश्यन्ति ब्रह्मलोकञ्च गच्छति ।।

यहाँ तक की कुरुक्षेत्र को तीनों लोकों से बढ़कर बताया गया है :—

त्रयाणामपि लोकानां कुरुक्षेत्रं विशिष्यते।

विभिन्न पुराणों में भिन्न-भिन्न प्रकार से कुरुक्षेत्र के महत्त्व को उपस्थित किया गया है। अग्नि पु० के अनुसार कुरुक्षेत्र में लगा धूल का कण भी मुक्ति प्रदान करता है—

पांशबोऽपि कुरुक्षेत्रे नयन्ति परमां गतिम् ।।७।।

वनपर्व में तो यहाँ तक कहा गया है कि जो व्यक्ति अन्यत्र रहकर भी कुरुक्षेत्र का स्मरण करता है वह सभी पापों से मुक्त हो जाता है :—

कुरुक्षेत्रं गमिष्यामि कुरुक्षेत्रे वसाम्यहम्।
य एवं सततं ब्रूयात् सर्वपापैः प्रमुच्यते ।।

तीर्थ :—नारदीय० में कुरुक्षेत्र की सीमा में सौ तीर्थों का वर्णन आता है जिनमें पृथूदक् एवं स्थाणु तीर्थ आज भी अत्यन्त प्रसिद्ध हैं।

इस प्रकार ब्राह्मण, पुराण एवं महाकाव्य की अखण्डित परम्परा में, आधुनिक काल तक कुरुक्षेत्र का महत्त्व स्पष्टतया दृष्टिगोचर होता है।

HH-8

A GLIMPSE OF THE SOCIO-ECONOMIC CONDITIONS IN ANCIENT HARYANA

Dr. Silak Ram, Kurukshetra

With the dawn of civilization in Haryana, the chalcolithic people (Sothianas and the Harappans) adopted the profession of agriculture and hunting, and lived in mud-brick houses having thatched roofs in small-sized settlements. They used various antiquities of terracotta and copper but did not know the use of iron. Because of the shortage of rain-water or the growing arid conditions, their socio-economic life was shattered and they moved out in small units to the areas of humid conditions.

A different people known by the name of the *Āryans* lived on the banks of the holy Sarasvatī and Dṛṣadvatī rivers in the Ṛgvedic times. The region between these rivers was created by the *Devatās* and was known as the best *kshetra* on earth. It was the land where Vedic culture reached its climax and the speech of its people was regarded the best and the purest. The custom handed down in regular succession among the four *Varṇas* of this country was called the conduct of

virtuous men. Little, however is known of the life of the people after the Vedic times and before the epic period.

After the death of Janamejaya Parikṣita, a course on the Kuru people is said to have caused a devastation of the crops in the country and the people migrated to differentparts of India. The centre of purity, learning and culture moved towards the middle country from the land of the holy rivers, The economic and cultural activities of the people of Haryana remained stunted till the rise of the Yaudheyas in the second century B.C. The indomitable Yaudheyas, whose houses were always full of wealth and kine, enshouldered the responsiblity to protect Āryāvarta against the foreigners who had caused miserable exodus of people and cultural devastation in the Panjab. Towards the end of the 5th century A.D. or in the beginning of the 6th centuty, the Hūṇa inroads once again disturbed all the aspects of life. It was, however, a brief spell; and under the imperial sway of the Puṣpabhūti rulers, the region regained its ancient glory and reached the peak of progress. After the death of Harṣavardhana, uncertain conditions prevailed in Haryana. The struggle for power between the Pratihāras and the Pālas, and later on the political turmoil among the various forces like the Tomaras, the Chauhānas, the Gāhaḍavālas and terminating in the subjugation of the land by the Muslims, greatly endangered the social and cultural life of the people who once believed in the Brāhmaṇical, Buddhist and Jain orders of faith.

HH-9

PĀRAS BHĀG

G.N. Rajguru, Chandigarh

Pāras Bhāg as a Literary Work :

Pāras Bhāg occupies a unique place in the vast literature cultivated not only in Punjab, but in the entire literary realm of Hindi letters in the 17th century. It is :—

(a) One of the earliest prose works in Hindi (Khari Boli) and its literary excellence, beautiful diction, marvellous phraseology and its captivating prose-style will not fail to entice any student of Hindi-Literature

(b) It is one of the earliest works on Philosophy in Hindi wherein the cult of devotion and right conduct as obtained from various sources including those of the Semitic and the Christian ones find their due place.

(c) It is a fine amalgam of Sufi thought and mode of Islamic worship wherein Vedantic ideas have been scholarly interwoven and this cultural as well as philosophical integration can be seen as its height in the Pāras Bhāg.

(d) The Pāras Bhāg is a free translation of famous Persian work 'Kimiya' -e- 'Saādt' of Al Ghazli (11th century). The 'Kimiya' itself is an abridged edition (or translation) of Al Ghazali's 'magnum opus' 'Ihya-ul-ulum' in Arabic done by Al Ghazali himself. We have no such other singular work which has come down to us from Arabic to Persian and then to Hindi.

(e) The Pāras Bhāg was produced under the aegis of the 'Sevā Panth'—a little known sect amongst the Sikhs—and as such the history of this Panth and the establishment of the Church of this panth will be an inte resting feature of the proposed Research Project.

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प्रेमचन्द के कथा-साहित्य में प्रकृति-प्रयोग

डॉ० ओम प्रकाश सिंहल, दिल्ली

साहित्य-सृजन के समय लेखक प्रकृति का उपयोग प्रायः चार रूपों में करता है—कभी तो वह उसे प्रतिवाच के रूप में संकलित करता है तो कभी परिवेश-योजना के निमित्त। कभी वह पात्रों के रूपाकार को व्यक्त करने के लिए प्रयुक्त होती है तो कभी कथ्य को सशक्त रूप में प्रस्तुत करने के लिए चुने गए सप्रस्तुतों के रूप में। गद्य-साहित्य में प्रकृति का उपयोग निबन्ध, गद्य-काव्य, यात्रावृत्त आदि विधाओं तक ही सीमित है जबकि परिवेश-योजना पात्रों के संपादन तथा भावाभिव्यंजना के निमित्त उसका प्रयोग भरपूर मात्रा में मिलता है। प्रकृति-प्रयोग की दृष्टि से प्रेमचन्द के कथा-साहित्य का अनुशीलन करने पर पता चलता है कि इस दृष्टि से उनकी रचनाएँ पर्याप्त वैविध्यपूर्ण हैं। उन्होंने 'सैलानी बन्दर', 'दो बैलों की कथा' आदि कहानियों में किसी प्रतीक आदि के प्रति कोई आग्रह न रखते हुए प्रकृति-जगत के इन भोले-भाले प्राणियों के क्रियाकलापों तथा स्वामी के प्रति उनके निःस्वार्थ प्रेम का सहज अंकन किया है। पात्रों के आंगिक सौन्दर्य तथा मुद्राओं को व्यक्त करने के लिए परम्परागत उपमानों का प्रयोग करते समय इस बात का ध्यान रखा गया है कि विशेषणाधिक्य के फलस्वरूप कृत्रिमता की गंध न आने पाए। देशकाल का परिज्ञान कराने वाले प्रकरणों में कालबोध विषयक प्रकरणों की तुलना में स्थानबोध विषयक प्रकरण काफी कम हैं। कालबोध विषयक प्रकरणों में जहाँ सूर्योदय से लेकर रात्रि के निविड़ अंधकार एवं सावन, बसंत, ग्रीष्म आदि ऋतुओं से सम्बद्ध अनेकानेक प्रसंग भरे पड़े हैं, वहां स्थान बोध विषयक प्रकरणों में सामान्यतः

वैविध्य का प्रभाव रहा है और प्रायः वन-वैभव को अंकित करने का ही अधिक प्रयास किया गया है।

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नवीन जीवन-संदर्भ में सुप्रतिष्ठित भारतीय काव्य-तत्त्वों के महत्त्व में विपर्यय

डॉ० रामेश्वरलाल खण्डेलवाल, कुरुक्षेत्र

भारतीय साहित्याचार्यों ने काव्य का गंभीर मनन-अनुशीलन करके छह स्थायी व मूल तत्त्वों—रस, अलङ्कार, ध्वनि, रीति, वक्रोक्ति और औचित्य—की प्रतिष्ठा की। यों तो ये तत्त्व, जैसा कि स्वाभाविक ही है, आज भी काव्य में सर्वत्र देखे जा सकते हैं, किन्तु गहराई से विचार करने पर स्पष्ट दिखाई पड़ेगा कि उनके महत्त्व के क्रम व पारस्परिक अनुपात में अब अन्तर आ गया है। रस, अलंकार व औचित्य का स्थान अब ध्वनि, रीति व वक्रोक्ति नामक तत्त्व लेते चल रहे हैं। काव्य के तत्त्वों या मूल्यों के महत्त्व का उक्त संक्रमण आकस्मिक या अकारण नहीं है। इस परिवर्तन के मूल में जीवन के स्वरूप की नयी अवधारणा, नवीन जीवन-स्पृहाएँ व रुचियाँ, युग-परिवेश, जीवन की संकुल स्थितियां, जीवन को जीने, समझने व देखने की नवीन दृष्टिभंगिमाएँ आदि बातें, स्वतंत्र या समग्र-संश्लिष्ट रूप से, क्रियमाण हैं।

यह परिवर्तन, मानव-जीवन की चरम पूर्णता या सिद्धि (शुद्ध आनन्द) की दृष्टि से, इष्ट है या नहीं, अथवा यह परिवर्तन युग-रुचिका वैचित्र्य या साहित्य-जगत् का एक अस्थायी प्रवाह मात्र है, यह प्रश्न दूसरा है। अभी तो (युग-परिवेश में) काव्यस्रष्टा, काव्य पाठक तथा काव्य-समीक्षक—प्रायः तीनों की चित्तस्थिति (mood) का जायज़ा लेने पर यही दिखाई पड़ता है कि काव्य-तत्त्वों के महत्त्व के क्रम में निश्चित ही परिवर्तन या विपर्यय उपस्थित हो रहा है, या हो गया है। काव्य या साहित्य के प्रायः सभी सजग-संवेदनशील स्रष्टा, भावक व विवेचक संभवतः इस तथ्य के दबाव को आज अधिकाधिक महसूस करते चल रहे हैं।

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हरियाणवी सांगों का शिल्प-विधान और तत्त्व

डा० रणजीत सिंह, हांसी (हरियाणा)

यद्यपि आर्य समाज के प्रभाव से हरियाणा में सांग साहित्य को ठेस लगी है, तथापि इसकी लोकप्रियता में कोई कमी नहीं आई। इसकी लोकप्रियता का उदाहरण द्वितीय महायुद्ध के अवसर पर शासकों ने पहचाना। सांगों के शिल्प-विधान में सर्व

प्रथम 'जवाब' और 'वार्ता' दो शब्द आते हैं। 'वार्ता' का प्रयोग 'जवाब कवि का' 'दोहा' और 'भेंट' के उपरान्त होता है। 'वार्ता' में गद्य के माध्यम से कथा को आरम्भ किया जाता है और 'जवाब कवि का' में कथा का प्रवाह हो जाता है और यह 'जवाब' पद्य में होता है।

सांगों के मंगलाचरण में तीन चरण होते हैं। प्रथम चरण में भगवान की स्तुति, द्वितीय चरण में 'दोहा' होता है तथा तृतीय चरण में 'भेंट' होती है। परन्तु सांगों के मध्यकाल में इस विभाग में परिवर्तन आया और नई धारा के सांगियों में यह प्रवृत्ति समाप्त होकर केवल एक पद के मंगलाचरण में सीमित हो गई।

आधुनिक वैज्ञानिक युग में छापाखानों की वृद्धि के साथ ही नई धारा के सांगियों में अपने आपको प्रतिष्ठित करने की प्रवृत्ति पनपी है। अतः उनके सांगों में हमें 'रागनी' और 'तर्ज' नामक शब्द मिलते हैं। शिल्प की दृष्टि से सांगों में नये 'मखोलिया पार्ट' की उद्भावना हुई है।

अभिनय की परख से साँगों में आँगिक, वाचिक और आहार्य भेद मिल जाते हैं। न तो प्राचीन और नैव आधुनिक सांगों में 'पुस्त' के दर्शन होते हैं। इसका कारण यह है कि सांग दृश्य होते हुये भी वातावरण प्रधान न होकर वार्तालाप प्रधान है। इसके अतिरिक्त सांगों का रंग मंच खुला नीला आकाश रहा है, उसमें दृश्यों के परिवर्तन के लिए किसी प्रकार के पट परिवर्तन की आवश्यकता अनुभव नहीं की जाती। अंग रचना में भी 'संजीव' का अभाव है। संगीत की दृष्टि से तीन प्रकार के आतोद्य सांगों में बहुलता से प्रयुक्त होते हैं।

'कैशिकी' वृत्ति का सांगों में अभाव है। इसका प्रमुख कारण हरियाणा के जन-जीवन में नारी सम्बन्धी अपनी मान्यतायें हैं।

तत्त्वों की दृष्टि से सांगों में कथानक, पात्र और रस मुख्य हैं। कथानकों में प्रख्यात, उत्पाद्य और मिश्र सम्पूर्ण प्रकार के कथानक हैं। परन्तु बहुलतया इन कथानकों के माध्यम से 'यौन समस्या' का प्रत्यक्ष और अप्रत्यक्ष चित्रण किया गया है। इस चित्रण को 'पति रति' और 'पति विरति' नाम देना अधिक उपयुक्त होगा। 'पतिरति' में नारी यौवन और अवधि की शिला पर तिल तिल गल कर अपना अस्तित्व निखारती है। अवधि की समाप्ति पर पति के पश्चाताप के शब्दों से विगलित होकर उसका प्रेम द्विगुणित होकर प्रवाहित होता है।

'पति विरति' का कारण भी यौन समस्या है। यह यौन समस्या एक मनोवैज्ञानिक के लिये तो साधारण सी बात है, परन्तु समाज के नैतिक मूल्यों के लिये जुगुप्सित हैं। इसमें कालिदास की उक्ति 'कामार्ताहि प्रकृति कृपणश्चेतनाचेतनेषु' के आधार पर विमाता की कामासक्ति पुत्र के प्रति दर्शाई गई है। उत्पाद्य कथानकों में नई चिन्तन पद्धति के अनुसार आधुनिक शिक्षा का प्रभाव और अन्तर्जातीय विवाह तक की समस्याओं पर प्रकाश डाला गया है।

वार्तालाप का तत्त्व गद्य और पद्यों दोनों के माध्यम से अपनी गति धारण करता है। पद्य में जो वार्तालाप हुआ है, वह प्रेषणीयता की दृष्टि से सरस और मर्मस्पर्शी है।

सांगी, साहित्य शास्त्र के अनुसार रसवादी नहीं है, परन्तु उन्हें लोक भावों की गहरी सूझ अवश्य है। अतः उनके सांग रसपरिपाक की कोटि में चाहे न आवे पर वे श्रोताओं को रसासिक्त करने में सहज शक्त हैं। रसों में करुण, शृङ्गार और वीर का ही बोल बाला है। ऐसा प्रतीत होता है कि सांगियों का उद्देश्य रस विभोर बना कर लोक दर्शकों पर एक 'बिम्ब' छोड़ना है।

इस प्रकार शिल्प-विधान में नवीनता का लबादा ओढ़े हुये भी सांग रूपक के 'भाण' और 'वीथी' उपरूपकों की कोटि में आते हैं।

SUPPLEMENTARY

V-VEDIC SECTION

V-59

A STUDY OF ŚĀNKHĀYANA BRĀHMAṆA—XXVII. I

Dr. Shiv Raj, Kurukshetra

While explaining the 10th day ceremony of Daśāha or the last of the Chandomas, the 27th. Adhyāya of Śānkhāyana Brāhmaṇa opens with an enigma which provides an opportunity to quote an old verse of a satirical nature, sheding light on the institute of prostitution and the hypocracy of the elite towards it.

V-60

'YAMA'—A STUDY

Dr. Kailash Chander Vidyalankar, Kurukshetra

'Yama' has a conspicuous character in the pantheon of gods in Indiạn mythology. Manu is the first man and Yama, the first mythical father. In the Ṛgveda Yama is not considered to be dreadful demon but a benevolent god who comes down to the earth with other gods, accepts oblations given by the sacrificer and bestows many boons in return.

In later Vedic literature by and by the dreadful character of death seems to be transferred to Yama who had hitherto been the symbol of blessing and joy. In the Purāṇas a peculiar outward and inward character of his is seen developing which is depicted by his many epithets as--Antaka, Dharmarāja etc.

V-61

A NEW APPROACH TO THE CONCEPT OF APAURUṢEYATVA OF THE VEDAS

Dr. Yogesh Pandey, Sagar

The present paper discusses critically the various traditional views regarding the concept of अपौरुषेयत्व of the Vedas. It throws new light on the significance of the concept of अपौरुषेयत्व of the Vedas. It maintains

that the concept of अपौरुषेयत्व, reconsidered in the line of new interpretation, has no essential contradiction with the modern historical view that the Vedas are human-products.

V-62

IDENTIFICATION OF SOME ṚGVEDIC RIVERS IN AFGHANISTAN

D.V. Chauhan, Bombay

In the present paper an attempt is made, on linguistic and cartographic considerations to identify the Dṛṣadvatī with the Hārūd (Hārūt) Rūd which has, in its upper reaches, the name Adraskand. Āpayā has been connected with the Arghandāb postulating an affix *arvant* meaning 'of great force, speed'. Ārjikiyā has been identified with the Alingar river, a tributary of the Kabul. Ūrṇā has been recognised as Kunār. The Ṛgvedic Turṇāsa is evidently the modern Tarnāk, a tributary of the Arghandāb river.

V-63

ऋग्वेदीय यज्ञ-कल्पना

डॉ० नरेश चन्द्र पाठक, ब्यावर (राजस्थान)

ऋग्वेदीय यज्ञ को परवर्ती यज्ञ-कल्पना के आधार पर समझना संभव नहीं है। ऋग्वेद का यज्ञ कोरा कर्मकाण्ड नहीं है। उससे सम्बन्ध रखने वाले अग्नि, यजमान, पुरोहित, हव्य, घृत हवि आदि शब्द प्रतीकात्मक रूप से उपयोग किये गये हैं। वे पिण्डाण्ड तथा ब्रह्माण्ड के यज्ञों की व्यंजना के आधार हैं।

यज्ञ के प्रसंग में बर्हिशब्द उस व्यापकता को भली-भांति स्पष्ट करता है। बर्हि एवं ब्रह्म दोनों शब्द 'वृंह्' धातु से बने हैं जिसका अर्थ है विस्तार। इस विस्तार को फैलाने वाले स्तीर्णबर्हि या बर्हिष्मान कहलाते हैं। इसे समेटने वाले वृक्तबर्हि कहलाते हैं। स्तीर्णबर्हि दशा अनेकता की दशा है जबकि वृक्तबर्हि दशा अद्वैत की दशा है। उसमें सारा नानात्व गल जाता है।

इस ऋग्वेदीय यज्ञ में विश्वव्यापकता, सृजनात्मकता, रहस्यात्मकता आदि ऐसे तत्त्व हैं जिससे इसे परमसत् या ब्रह्म के समकक्ष रखा जा सकता है।

V-64

BHIKṢU SŪKTA (X. 117) OF THE *ṚGVEDA*

Dr. J.P. Sinha, Lucknow

The aim of the present paper is to study the *Bhikṣu-sūkta* of the *Ṛgveda*. Like all other secular hymns of the *Ṛgveda*, the hymn conveys a moral to those who want to attain wealth, success and happiness in this world and eternal peace in the world hereafter. It offers, on one hand, a practical advice to the hungry not to stretch hand before and show belly to anyone and everyone who is met with, and on the other hand, admonishes the rich and the greedy for accumulating wealth indiscriminately without parting with even a little of it.

V-65

A NOTE ON THE HYMN II. 1

Dr. K.C. Acharya, Bhuvaneswar

The present paper aims at pointing out a few interesting things relating to the Hymn II. 1 of what is known as the Śaunakīya Atharvaveda Saṁhitā (II. 6 according to Paippalāda). The Paippalāda recension largely differs from the so-called Śaunakīya in matters of *mantras* in so many places.

V-66

A NOTE ON NIDHANA, THE LAST BHAKTI OF SĀMAN CHANT

B.R. Sharma, Hoshiarpur

Sāma gāna is divided into bhaktis, five for *Svādhyāya* or seven for its ritual application. Nidhana stands last among these bhaktis, five or seven, and means the end or concluding part of Sāman chant.

An attempt has been made in this paper to explain briefly the divisions of Sāman chant and to study the *Nidhana bhakti* in detail.

V-67

SOME GLIMPSES OF THE INDIAN LIFE OF THE TIME OF ṚGVEDA

S.N. Sharma, Jammu

The paper discusses the home of Ṛgvedic Aryanas on the basis of the hymn X.75 and other available data -- as the area of Sapta-Sindhu, as also flora, and fauna; and other social, cultural and political set up especially the social order.

V-68

THE LEGEND OF AGASTYA AND LOPĀMUDRĀ

Saraswati Ratna, New Delhi

Hymn 179 of 6 *mantras* in the first *maṇḍala* of the *Ṛgveda* contains a dialogue between Lopāmudrā and Agastya who are said to be wife and husband.

According to *Sarvānukramaṇikā*, it is a love dialogue between the wife and husband which has been overheard by a resident *Brahmacārin* who in the last two *mantras* offers a prayer to expiate his sin of eaves-dropping.

In fact, it is an allegorical description of the agrarian phenomenon of digging the hard rocky soil with spades, etc., to make it fertile by husbandmen. The clue to its interpretation is furnished by the last mantra.

Ir—IRANIAN SECTION

Ir-4

DATE OF ZOROASTER

S.B. Roy, New Delhi

There are three traditions about the date of Zoroaster :

The Greek tradition puts Zoroaster in about 600 B.C. The Magian tradition puts him in about 6200 B.C. The Iranian tradition recorded by Berosus says that Zoroaster was a Magian king who overran Babylon and his dynasty ruled there for 225 years.

After a detailed analysis, it is found that

(1) The first tradition gives only the date of Hystaspes, the father of Darius, the confusion arising because there were two Vistaspas. Vistaspa II, the father of Darius, was altogether different from Vistaspa I, the patron of Zoroaster who lived 1,300 years earlier.

(2) The second tradition (*c.* 6200 B.C.) gives the date of the origin of Magian religion of Ahur Mazda (=Vedic Varuṇa) and Asha (=Vedic Ṛtam or Aditi): The date on astronomical evidence, comes to *c.* 6168 B.C. being the date when Aditi's Nakṣatra Punarvasu was the autumn star.

(3) The third tradition gives the date of *c.* 1800-2000 B.C. A closer analysis shows the date to be *c.* 1,9000 B.C.

CS—CLASSICAL SANSKRIT SECTION

CS-103

LOVE IN KĀLIDĀSA'S PLAYS—A STUDY

Prof. M.N. Joshi, Dharwar

Kālidāsa, is a past master in delineating erotic sentiment in all its subtlest aspects. With him, love is not a passing phase, nor a fascination for flesh, but an eternal marriage of minds (भावस्थिराणि जननान्तर-सौहृदानि). Nor is love for its own sake, but it should culminate into fruitful progeny which too be a king of kings or an emperor as is implied in "चक्रवर्तिनमाप्नुहि" (शाकुन्तल).

CS-104

A NOTE ON NĀNĀRTHA KĀVYAS IN SANSKRIT

P.G. Lalye, Hyderabad

(1) The meaning of Nānārthakāvya is explained.

(2) Rāmāyaṇa, Mahābhārata and Bhāgavata as the main sources of the Kāvyas.

(3) Śleṣa (Paranomasia) as the chief motive—explained. Śleṣa becomes a structural beauty of the poem.

(4) A list of all published and unpublished Nānārthakāvyas given (available, so far, in various catalogues).

(5) Śleṣa Kāvya—the height of Sanskrit Kāvya form.

CS-105

भारतीये नाट्यशास्त्रे भाव-लक्षणस्य पाठविकासश्चिन्तविकासश्च

डॉ० प्रेमस्वरूप गुप्त, वल्लभविद्यानगर (गुजरात)

निबन्धोऽयं भरत-नाट्यशास्त्र-सप्तमाध्यायारम्भ-गतस्य भाव-लक्षणस्य पाठ-परीक्षण पूर्वकं पाठ-विकास-क्रमं तद्गतं च चिन्तन-विकास-क्रमं निरूपयितुं प्रस्तूयते। एतदर्थे प्रकाशित-पुस्तकेभ्योऽतिरिक्तम् एकादश-पाण्डु-प्रतिकृतयः पाठ-परीक्षार्थे गृहीताः। ताभ्यः

सकलित-पाठांशानां कोलेशन-चित्रं, प्रतिकृति-सम्बन्ध-निर्धारण-चित्रं, पाठ-विकास-क्रम-दर्शकं चित्रमिति त्रीणि चित्राणि परिशिष्टरूपेणोपस्थीयन्ते । प्रतिकृतयश्च संकलितास्तिस्रो नेपालतः, चतस्रो मद्रासतः, द्वे मैसूरत, एका तंजौरत, एका वटोदरातश्च ।

सम्प्रत्युपलब्धे भाव-लक्षणेऽर्थगता विविधा विसंगतयो दृश्यन्ते । वस्तुतस्तु पाठोऽयं व्युत्पत्तिद्वयमूलस्य परम्परा-द्वयस्य शबलनमस्ति, अतोऽन्तर्भावितविसंगतिरूपता स्वाभाविक्येव । विसंगतिरूपतेयमभिनवगुप्तेनाप्यन्वभावि । किन्तु तेन व्युत्पत्तिद्वयशबलनमनुभूयापि सर्वं भरत-प्रणीतमेवेति व्याख्यातम् । अन्यासां प्रतीनामनुपलम्भात् पाठविज्ञान-प्रक्रियायास्तत्समक्षे विकासाभावाच्च अभिनवो निर्णेतुं न शशाक यन् मिश्रणमिदं न भरतकृतम्, अपितु परवर्तिनश्चिन्तनपरंपराद्वयस्य विकासजन्यम् ।

पाठ-परीक्षा

विविधानां पाण्डु-प्रतिकृतीनां परीक्षणोपरान्तं भरतस्य मूल-पाठ इत्थं निर्धार्यते —

'भावानिदानीं वक्ष्यामः । अत्राह-भावा इति कस्मात् ? उच्चते-वागङ्गसत्त्वोपेतान् काव्यार्थान् भावायन्तीति भावाः । भवति चात्र श्लोकः—

'वागङ्गमुखरागैश्च सत्त्वेनाभिनयेन च ।
कवेरन्तर्गतं भावं भावयन्भाव उच्यते ॥'

पाठ विकासः

एतस्मान् मूल-पाठाद् अभिनवगुप्त-स्वीकृत-पाठ-पर्यन्तं षोडश पाठ विकास-पदक्रमाः परिकल्पिताः, ये परिशिष्टेऽपि चित्र-रूपेण प्रस्तुताः सन्ति ।

चिन्तन-विकासः

पाठ-विकास-क्रममनुसृत्यैव तद्गत-चिन्तनस्य विकास-क्रमोऽपि निर्धारयितुं सुशकः । एषोऽपि षोडश-पदक्रमेषु निबन्धे प्रस्तुतः ।

उक्ते भरत-लक्षणे पूर्वं व्यापन-पक्षीया, परं करण-पक्षीया व्युत्पत्तिः, तदनु तयोमूले समावेशः, अनन्तरं पक्ष–द्वये विवादः, परं 'यथा भावितं वासितं, तथा कृतमित्यर्थान्तरमि'ति समन्वयस्य विकासः, अन्ते च 'भावितं वासितं कृतमित्यनर्थान्तरमि' त्येकार्थताया विकास इति सर्वं प्रति-प्रामाण्येन दर्शितम् । करण व्युत्पत्ति-वादिनां प्रक्षेपा अप्यन्वेषिताः ।

इत्थमयं निष्कर्षः—एका अमौलिकी करण-वादिनां चिन्तन-परंपरा क्रमिकाक्रमण-प्रक्रियया कालान्तरेण तादृशी प्रामाणिकी संपन्ना, यत् न केवलं 'वासितं कृतमि' त्यर्थयोरेकार्थत्वं स्वीकृतमपितु समग्रस्य प्रसंगस्यापि एकार्थत्वं प्रतिपादयितुं श्रमोऽजनि ।

अद्योपलब्धे पाठे परंपराद्वयस्य शबलनम्, अतो विसंगति-गर्भता । अभिनवगुप्तेनापिअर्द्ध-सत्यस्यैव ग्रहणं कृतमासीद् यद् व्युत्पत्ति–द्वयस्य संभावनां कृत्वाऽपि तेन तस्य भरत-संमतता प्रतिपादिता । वस्तुतस्तु अस्मिन् भाव-लक्षणे परवर्ति-चिन्तन-परंपराद्वयस्य शबलनमस्तीति ।

CS-106

A FRESH LIGHT UPON THE CONCEPT OF ŚṚṄGĀRA RASA IN THE NĀṬYA-ŚĀSTRA

Dr. P.S. Gupta, Vallabh Vidyanagar

The paper draws the following conclusions :—

(a) The śloka 'सुख प्रायेषु सम्पन्नः' which has been creating much difficulty to the interpreters, is an interpolation.

(b) The development of the concept of Vipralambha Śṛṅgāra is a later one—even not supported by other prominent parts of the N.S. itself.

(c) Consequently, the discussion on differentiating Vipralambha and Karun is also a later addition. It should have come in two stages.

(e) The text-pieces (A. वैशिकशास्त्रकारैश्च दशावस्थोऽभिहितः। B. व्यभिचारिणश्चास्यालस्यौग्र्य जुगुप्सावर्ज्याः। C. एवमेष सर्वभावसंयुक्तः श्रृङ्गारो भवति।) diffused in three places in the present text are interpolations proposed, in gradual stages, by the expansionists of the circumference of the Śṛṅgāra.

CS-107

RĀMACANDRA—THE PRABANDHAŚATAKARTĀ

Dr. K.N. Sharma, Hissar

Rāmacandra, the famous writer of *Nāṭyadarpaṇa,* is popularly called as *Prabandhaśatakartā.* But the word—'Prabandhaśata' being a simultaneous case of 'Tatpuruṣa' and 'Bahuvṛhi'—Compounds. can very easily be interpreted as one hundred independent 'Prabandhas' or a particular work of that name. The writer of the present article has provided a good number of arguments which go to suggest that the extinct work, the Prabandhaśata, most probably consisting in hundred chapters (Prabandhas) was one work only having that name. Had Rāmacandra been the author of hundred works, he would not have said in his *Nirbhayabhīmavyayoga* that "प्रबन्ध शत कर्तुर्महाकवेः रामचन्द्रस्य भूयांसः प्रबन्धाः" and in his *Raghuvilāsanāṭakam* would not have boasted for his five works (Prabandhas) only. It does not seem possible to believe that a particular scholar has remained, throughout his life, a writer of hundred works. Moreover, an old MSS catalogue leaf, discovered by Jinavijayaji explicitly describes the *Prabhandhaśata* as a single work, out of the eight works ascribed to Rāmacandra, there. The said catalogue leaf describes the Prabandhaśata as--"पं० रामचन्द्रकृत प्रबन्धशतं द्वादशरूपकनाटकादि स्वरूप ज्ञापकं-५०००".

It is just possible that the scribe, out of his carelessness, might have missed the descriptive note written against the 'Prabandhaśata' and had copied instead what was written against the 'Naṭyadarpaṇa' which is conspicuous by its absence in the list.

CS-108

ON THE SCHEME OF CLASSIFICATION OF POETIC BLEMISH IN VYAKTIVIVEKA

Dr. Anima Saha, Calcutta

Mahimabhaṭṭa, like Ānandavardhana, maintains that whatever disrupts *rasa* experience is *doṣa*. According to him *anaucitya* is the very essence of *doṣa*—it is of two kinds : *arthāśrayī* and *śabdāśrayī*—impropriety pertaining to sense and impropriety pertaining to expression. The first type is regarded as *antaraṅga* and the other as *bahiraṅga*. Mahimabhaṭṭa's *arthadoṣas* are *rasadoṣas* of earlier and later-day ālaṅkārikas. Now the question is - does Mahimabhaṭṭa exclude from his scheme of *doṣas* the *arthadoṣas* of his predecessors ?

Mahimabhaṭṭa has actually included some *arthadoṣas* in the list of *śabdānaucityas*. By the expression *śabdaikaviṣaya*, he does not intend to exclude *arthaviṣaya*, but he wants to emphasise that in the case of *bahiraṅga* type, *anaucitya* is not determined in relation to any particular *rasa*, but it rests on the word itself.

Mahimabhaṭṭa does not draw any distinction between *doṣa* as pertaining to *śabda* and *artha* but groups them together under a single head, viz. *śabda-anaucitya*.

Five *doṣas* enlisted as *bahiraṇga* are universal *doṣas*, secondarily detrimental to *rasas* in general.

Mahimabhaṭṭa's classification of *doṣa* regulates subsequent discussion on this topic.

CS-109

NOTES ON SOME PROBLEMS RELATING TO THE PERSONAL PROPERTY OF WOMEN IN ANCIENT INDIA

Dr. Heramba Chatterjee Sastri, Calcutta

In a society predominated politically and socially by male persons, the recognition of the right of ownership of property by women offers interesting study. The Hindu concept of Strīdhana in its Śāstric aspect has several problems where the Śāstrakāras have not been able to offer positive solutions. In this short paper an attempt has been made to point out some of these knotty problems the solutions to which deserve careful considerations.

IS-ISLAMIC STUDIES-SECTION

IS-4

SOME REFLECTIONS ON *WAKF-AL-ALAULAD* IN INDIA

Dr. S. Khalid Rashid, Kurukshetra

Today, *Wakf-al-alaulad*, (family endowments) in India are faced with many problems : their number in the country is not known : no Wakf Act applies to purely family endowments; the growing awareness among Muslims of the disadvantages of tying up property in perpetuity where succeeding generations receive an ever diminishing share of the income; the crippling effect of laws relating to Estate Duty, Income Tax and Land Reforms.

Indeed there is no real hope for the survival of *Wakf-al-alaulad* in India. However, instead of its total abolition, as done in certain Islamic countries, the community may do well in recommending creation of *Wakf-al-alaulad* for a limited period and not in perpetuity.

PB—PALI AND BUDDHISM-SECTION

PB–16

BUDDHIST NIRVĀṆA AND UPANIṢADIC BRAHMA-NIRVĀṆA (A STUDY INTO POINTS OF CONTACT AND DIFFERENCE)

Dr. N.H. Samtani, Varanasi

The paper deals with the following points :

(1) The antiquity of the word, 'Nirvāṇa' in the ancient texts.

(2) The etymology and meaning of the word Nirvāṇa in Buddhism and Vedānta.

(3) The meaning of the word 'Brahman' in Buddhist and Vedāntic texts. Brahmībhūta and Brāhmabhūta in Buddhism and Vedānta.

(4) Brahman, Creator God. Brahmā and Brahmaloka in both the systems.

(5) The frequent use of the word Brahman in various technical terms and its meanings in the Buddhist texts.

(6) Positive and Negative definitions of Nirvāṇa in Buddhism and Vedānta.

(7) Is Nirvāṇa communion with Brahman (Creator God or Absolute) or Communion with Brahmā (the highest god) or are Brahman and Nirvāṇa synonymous terms : Vedāntic and Buddhist views.

(8) Gītā and it commentaries on the word Brahma-Nirvāṇa and Buddhist texts on Brahman and Nirvāṇa.

(9) Buddhism and Vedānta on man in the Nirvāṇic stage : here and hereafter.

(10) Review of the views of modern scholars on the subject.

PB–17

MĀDHYAMIKA ASPECTS OF ASAṄGA'S PHILOSOPHY

Dr. Karunesha Shukla, Gorakhpur

The present paper tries to expound the Mādhyamika aspect of Asaṅga's Philosophy.

PB-18

POLEMIC ON ĪŚVARA KĀRAṆAVĀDA IN INDIAN BUDDHISM : ŚĀNTARAKṢITA'S VIEW POINT

Dr. Karunesha Shukla, Gorakhpur

The Buddhists always condemn Śāśvata Kāraṇavāda and the doctrine of Eternalim. Several authors have condemned this aspect of causality. The present paper discusses the polemic on this issue as presented by Śāntarakṣita in his Tattvasaṁgraha and establishes the Buddhist view-point of the doctrine of pratītyasamutpāda.

PJ—PRAKRIT AND JAINISM-SECTION

PJ—25

महाकवि पदम कृत महावीररास

विद्यावती जैन, आरा (बिहार)

"महावीररास" भगवान महावीर के जीवन-दर्शन सम्बन्धी उपलब्ध समस्त साहित्य में, रासा-शैली में लिखा गया सर्व प्रथम उपलब्ध ग्रन्थ है। उसकी वि०सं० १७४७ की एक प्रतिलिपि ऐलक पन्नालाल दि० जैन सरस्वती भवन ब्यावर में सुरक्षित है।

कवि पदम ने पूर्ववर्त्ती आचार्यों में भुजबलि, पुष्पदन्त, जिनचन्द्र, पद्मनन्दी, जिनसेन, गुणभद्र एवं सकलकीर्त्ति तथा पूर्ववर्त्ती साहित्य में महापुराण, तथा महावीरपुराण के उल्लेख किए हैं।

कवि ने "महावीररास" की भाषा को "देसी भाष" तथा ग्रन्थ रचना-शैली को "रास-शैली" कहा है। उसने इसकी रचना वि०सं० १६९० मगशिर पंचमी रविवार को सागरपुरनगर में की थी।

यह ग्रन्थ अद्यावधि अप्रकाशित है।

PJ—26

अपभ्रंश का अद्यावधि अप्रकाशित दुर्लभ ग्रन्थ—
"तिसट्ठिमहापुराणपुरिसआयारगुणालंकारु"

डॉ० राजाराम जैन, आरा (बिहार)

महाकवि रइधू [Raidhu] द्वारा लिखित अनेक ग्रन्थों में से अभी तक २३ ग्रन्थ उपलब्ध हो चुके हैं, "तिसट्ठिमहापुराणपुरिसआयारगुणालंकारु" नामक एक विशाल ग्रन्थ भी उन्हीं में से एक है, जो कई वर्षों की निरन्तर खोजों के बाद अभी हाल में उपलब्ध हुआ है। यह ग्रन्थ बाराबंकी (उत्तर प्रदेश) के जैनशास्त्र भण्डार में सुरक्षित है। प्रस्तुत प्रबन्ध में इस ग्रन्थ पर विचार विमर्श किया गया है।

PJ-27

जैनदर्शनस्य नास्तिकत्वमुचितं न वा

डा० मुक्ताप्रसादः, नई दिल्ली

जैनदार्शनिकाः 'सद्द्रव्यलक्षण' मिति स्वीकृत्य प्रथमसिद्धान्तानुसारमास्तिक्यं भजन्ते। वेदनिन्दकत्वेन यदा नेके ऋषयः आचार्यश्च नास्तिकत्वं न भजन्ते, तदा कथं जैनानां केवलं वेदापौरुषेयत्वस्य खण्डनेन नास्तिकत्वस्वीकरणमुचितमिति विचारणीयं विद्वद्भिः।

ईश्वरवादिदर्शनानामीश्वरः जैनदार्शनिकानां सर्वज्ञश्च तेषां सिद्धान्तानुसारं परमात्मरूपेणैव स्वीकृतः। केवलमयमेवविशेषः, यत् जैनास्तस्मिन् जगतः कर्त्तृत्वं शासकत्वञ्चेतिगुणयोर्निषेधं कुर्वन्ति।

एवमयं निष्कर्षोऽत्रायाति यज्जैनानां नास्तिकत्वं न बौद्धिकबलात् स्वीकृतंस्यात् पुराऽन्यथाऽन्येऽपि वेदनिन्दकाः, निरीश्वरवादिनः वाऽऽचार्याः अपि नास्तिकत्वेन संयोज्याः। अतोविज्ञैः जैनदर्शनं न नास्तिकविभागे अपितु आस्तिकविभागे सुशोभते इति स्वीकर्त्तव्यम्।

A—ARCHAEOLOGY-SECTION

A-15

EARLY MEDIEVAL SCULPTURES FROM PINJORE

Dr. Udai Vir Singh, Kurukshetra

The modern town of Pinjore (ancient Pañchapura) situated at the Siwalik foothills near Kalka and about twenty kilometres from Chandigrah, has yielded many early medieval sculptures. These are related to Brahmanism as well as Jainism.

The Brahmanical sculptures art related to Śaiva, Śākta, Vaiṣṇava and Gāṇapatya schools. The Śaiva sculptures contain both symbolic and anthropomorphic representations. The latter can broadly be classified in two groups, i.e., *Saumya* and *Raudra*. The Vaiṣṇava sculptures include the representations of Varāha incarnation and Viṣṇu with *Āyudha-puruṣas*. The images of Gaṇesa from the site can be classified under two broad divisions, i.c. *Āsana* and *Ṇritya-mūrtis*. Of the Seven Mothers (*Saptamātrikās*) only the representations of Pārvatī, Durgā and Chāmuṇḍā have so far been discovered from the site.

The Jain images from Pinjore may be divided into two groups-Digambara and Śvetāmbara. Out of the twenty-four Tīrthaṅkaras the images of two Tīrthaṅkaras only may be identified with some certainty. These are of Ādinātha or Ṛṣabhanātha and Neminātha. In the images of Digambara sect the Tīrthaṅkaras have been represented completely naked and seated in rigid *padmāsana* pose. These are stereotyped and lack the artistic and anatomical details. In some of these images the charming faces have been represented with fizzled locks. The solitary example of Śvetāmbara sect is a headless torso shown standing and clad in a *dhotī* tied with *Kaṭibandha* around the waist. This torso may be assigned to *c*. 8-9th centuries on the stylistic grounds.

Most of these sculptures from Pinjore seem to have been fashioned according to the norms of iconographic texts.

A-16

UNPUBLISHED SCULPTURES FROM ĀṬĀ IN GURGOAN DISTRICT (HARYANA)

Dharmpal Singh Punia, Kurukshetra

The village Āṭā is situated near Sohnā (34 and 15 miles south-west from Delhi and Gurgaon respectively) in district Gurgaon, connected

with Delhi-Alwar road. The site is about 5 KM. from Sohnā on Sohnā Hathiana road and probably, was an important centre of the architectural activity in the time of the Gurjara-Pratihāras. A tall mound lies near the village yielding N.B.P. ware, Kushāṇa red ware and other early historic finds. The author has discovered two beautiful icons with artistic disposition and plastic suaveness slying near the mound. The present paper gives their description, style, chronology and identification. One of the frieze represents Umā-Maheśvara seated on Nandī in *lalitāsanamudrā*. The other slab represents Mahāvīra, the 24th Jain tīrthaṅkara, seated in meditative pose with reposeful attitude. Stylistically both belongs to *c.* 9th, 10th century A. D.

A-17

A NOTE ON NĀGĀRJUNI HILL CAVE INSCRIPTION OF DAŚARATHA

Dr. S.S. Rana, Delhi

The expression देवानं प्रियेन in the phrase दसलथेन देवानं प्रियेना अनंतलिपं अभिसितेन occurring in the three cave inscriptions of Daśaratha at the Nāgārjuni hill near Gaya in Bihar has been usually intepreted as a title of Daśaratha presumably on the similarity of the instrumental case-ending. Poussin had, however, tried to connect the term with Aśoka but he could not give a satisfactory basis. The present paper seeks to interpret the term देवानंपियेना as used for Aśoka in place of देवानां प्रियात्. Thus interpreted the Sanskrit rendering of the phrase would be.. दशरथेन देवानां प्रियात् आनन्तर्येण अभिषिक्तेन...meaning by Daśaratha who was annointed immediately after देवानांप्रिय Aśoka. That this was certainly possible has been shown by Romila Thapar.

A-18

उज्जयिनी की शैव प्रतिमायें

(१०५० से १३०० ई० तक)

कुमारी भारती देवी जोशी, उज्जैन

साहित्यिक व पुरातात्त्विक एवं अभिलेखीय प्रमाणों के आधार पर यह सिद्ध होता है कि उज्जयिनी में अति प्राचीन काल से शैव धर्म का प्रभाव रहा है। किसी समय यहां ८४ लिंगों के मन्दिर थे जो उज्जयिनी में शैव धर्म की लोक-प्रियता की पुष्टि करते हैं।

उज्जयिनी की धार्मिक पृष्ठ भूमि ही मानों शिव की भद्रपीठ पर प्रतिष्ठित की गई है। परमारों के आश्रय में शिवोपासना का पर्याप्त प्रसार हुआ। प्रारम्भ में परमार-वंशी सम्भवतः भागवत सम्प्रदायी थे। किन्तु मुन्जदेव के पश्चात् या उन्हीं के समय से शिवोपासना को अंगीकार किया। इनके ताम्रपत्रों पर गरुड़चिन्ह अंकित रहता है। किन्तु ताम्रपत्रों के अभिलेख शिवस्तुति से आरम्भ होते हैं।

कलात्मक अभिव्यक्ति के अन्तर्गत उज्जयिनी से प्राप्त शैव प्रतिमाओं का मूल्यांकन करते हुए यह कह देना पर्याप्त होता है कि शिल्प के शास्त्रीय प्रतिमान परमार युग में सलक्षण मूर्तिमान होते हैं। उज्जयिनी से प्राप्त परमार काल में शैव प्रतिमाओं में आकृतियों की समविभक्ति नतोन्नत स्थिति एक अद्भुत समन्वय स्थापित करती है।

IL-INDIAN LINGUISTICS-SECTION

IL-50

PĀṆINIAN CONCEPTS OF MORPHOPHONEMICS

Dr. Krishna Kumar Sharma, Udaipur

Pāṇini deals with morphophonemic phenomenon in full details. He, in Aṣṭādhyāyī, adopts the process of setting allomorph classes. He does not select one form out of this class as a base, but he puts one imaginery morph as the base form. All the variations are contained in the imaginary base form. Under various statable conditions this form assumes different shapes. These shapes are conditioned phonetically.

For example, the past participle in Sanskrit is observed to occur in various shapes. Pāṇini has called these affixes *kta* and *ktavatu* as *Niṣṭhā*. It is seen that '*kta*' does not occur as a whole morpheme. By adding '*k*' to '*ta*' Pāṇini assigns certain functional characteristics to it. After र and द the त of क्त assumes the shape न. After the root शुष् , त assumes the shape क thus forming शुष्कः. After the root पच् it becomes व, forming पक्वः etc.

The same process of imaginery morphemes and real allomorphs has been followed throughout the Aṣṭādhyāyī.

IL-51

SOME ANOMALIES REGARDING *AṢṬĀDHYĀYĪ*

Dr. Mahavir, Delhi

I.S. Pawate in his Structure of *Aṣṭādhyāyī* holds that Pāṇini was the mere *pravaktṛ* and not *kartṛ* of *Aṣṭ*. He also holds that Pāṇini received from his predecessors the various aspects of *Vyākaraṇa*. They are therefore, called *upadeśa*. The paper contradicts these views.

DS-DRAVIDIC STUDIES-SECTION

DOES TIRUKKURAL TEACH SĀṄKHYA PHILOSOPHY ?

Prof. V. Venkatachalam, Ujjain

Dr. Grierson, the reputed author of the eleven monumental volumes of *The Linguistic survey of India,* describes the greatness of Tirukkural as follows in the course of his survey of Tamil literature : "The *Kural* of Tiruvalluvar, *which teaches the Sāṅkhya philosophy* (italics mine) in 1330 poetical aphorisms on virtue, wealth and pleasure, is universally considered as one of its (Tamil literature's) brightest gems".

Dr. Grierson's conclusion is not supported by internal evidence from the Tirukkural. For the purpose of this reappraisal, the paper seeks to identify—

(i) Such couplets, which can be described as typically Sāṅkhyan in character and those that betray or even appear to betray the Sāṅkhya leanings of the author and could, therefore, be taken as supporting Dr. Grierson's conclusion. and (ii) such couplets, which are typically non-Sāṅkhyan or even anti-Sāṅkhyan in tenor and would, therefore, militate against Dr. Grierson's conclusion.

For the purpose of this paper, only the first section *Arathuppāl* is taken up for consideration.

On the basis of the couplets thus identified, an effort is made to find out the general direction of the author's thinking vis-a-vis the teachings of the different philosophical schools and to decide the particular philosophical school, with which the Tirukkural bears the closest affinity and whether, at all, it will be proper to put the stamp of any particular school of philosophy on the Tirukkural.

PR-PHILOSOPHY AND RELIGION-SECTION

PR-97

ON THE SOURCES OF RAGHUNĀTHA ŚIROMAṆI

Dr. G. Bhattacharya, Kurukshetra

Raghunātha Śiromaṇi (*c.* 16th cent. A.D.), the astute neo-logician of Bengal, is primarily known as the author of the *Dīdhiti* commentary on Gaṅgeśa Upādhyāya's *magnum opus Tattvacintāmaṇi.* The later development of Navyanyāya in Bengal had its genesis in the Dīdhiti. Even his contemporary Kaṇāda Tarkavāgīśa could not ignore Raghunātha. In fact all later commentators Krisṇadāsa Sārvabhauma, Bhavananda Siddhāntavāgīśa, Jagadīśa Tarkālaṁkāra Mathurānātha Tarkavāgīśa, Gadādhara Bhaṭṭācārya drew on the TCd of Raghunātha.

No pre-Raghunātha commentary on the TC has yet been published. Fortunately we could procure transcript copies of some of these commentaries, preserved in Ms. form. Of these most important are the following : *TC-Prabhā* of Yajñapati Upādhyāya, *TC-āloka* of Pakṣadhara Miśra, *TC-prakāśa* of Rucidatta Upādhyāya, Anumanadūṣanoddhāra of Narahari Upādhyāya (son of Yajñapati and a pupil of Pakṣadhara) and the commentary on *TC* by Vāsudeva Sārvabhauma. A comparison of the text of *Dīdhiti* with the corresponding portions of these commentaries helps us in forming an idea of Raghunātha's method of handling the texts of his predecessors. Of his predecessor Raghunātha frequently refers to the views of Yajñapati and Jayadeva, but nowhere by name. Commentators of *Dīdhiti,* like Kṛṣṇadāsa, Bhavānanda Jagdīśa and Gadādhara help us in tracing the sources. Pragalbha and Vāsudeva come next whom Raghunātha refers. Cakravartī has been referred twice and Kāśīnātha Vidyānivāsa only once in the entire TCd.

PR-98

योग दर्शन में परिणामवाद

डॉ० विमला कर्णाटक, वाराणसी

सत्कार्यवाद की भित्ति पर प्रतिष्ठित परिणामवाद योगदर्शन का महनीय विषय है। परिणामशीला प्रकृति का द्विविध परिणाम होता है—एक है सरूपपरिणाम और दूसरा

है विरूपपरिणाम । प्रकृति की सरूपात्मिका परिणाम विधा प्रलयकालावच्छिन्ना है और विरूपात्मिका परिणामविधा सृष्टिकालावच्छिन्ना है ।

तत्त्वान्तरोपादानपरिणामविशिष्ट पदार्थ और तत्त्वान्तरानुपादानपरिणामविशिष्ट पदार्थ के मूल में त्रिविधि परिणाम निहित हैं । वे हैं —धर्म-परिणाम लक्षण-परिणाम तथा अवस्था-परिणाम । धर्म-परिणाम के तीन अवान्तर भेद किये जा सकते हैं— पदार्थाभिव्यक्ति-परिणाम, ज्ञानाभिव्यक्ति-परिणाम तथा क्रियाभिव्यक्ति-परिणाम । लक्षण-परिणाम के तीन अवान्तर भेद हैं— अनागत लक्षण-परिणाम, वर्तमान लक्षण परिणाम तथा अतीतलक्षण-परिणाम ज्ञानाभिव्यक्ति-परिणाम भी द्विविध है— अर्थाकार-परिणाम तथा प्रतिबिम्बाकार-परिणाम ।

महर्षि पतञ्जलि ने समाधिप्राप्त चित्त की दशाओं का भी गवेषणा-पूर्ण पद्धति से सूक्ष्म विवेचन किया है । उन्हें समाधिविशिष्ट चित्त के त्रिविध परिणाम मान्य हैं । वे हैं—विरोध-परिणाम, समाधि-परिणाम तथा एकाग्रता-परिणाम । समाधि के स्तर अनेक हैं, अतः किस स्तर के समाधिविशिष्ट चित्त का कौन सा परिणाम होता है— यह योग के व्याख्याकारों का मतभेदीय स्थल है ।

PR-99

JAYANTA'S THEORY OF PERCEPTION

C.P. Bijelwan, New Delhi

Bhaṭṭa Jayanta's theory of perception is mainly based upon his exposition of Gautama's aphorism dealing with the nature of perception. In the course of his analysis however, Jayanta hints at certain points which are basically his own innovations. It is he, who categrorically differentiates between Pratyaksha as Pramāṇa and Pratyaksha as Pramiti by supplying an additional word *yataḥ* in the original definition. It is Jayanta again who has, perhaps for the first time, brought into light so strikingly the subtle difference of opinion amongst the Mīmāmsakas themselves with regards to the various aspects of perception.

He throws new light on the distinctiveness of manas from external sense organs. Amongst the old logicians he alone commented upon Iśvarakrishna's definition of perception.

TS—TECHNICAL SCIENCE AND FINE ARTS-SECTION

TS-29

DANCE IN KATHĀSARITASĀGARA

Dr. C.S. Sundaram, Madras

References to the art of dance are found in the *Kathāsaritasāgara* of Somadeva. In this paper the technical terms pertaining to this art as found in lambaka VIII (the Sūryaprabhalambaka) are collected together and explained.

TS-30

SCOPE AND DEVELOPMENT OF HINDU MATHEMATICS

Prof. Bhola Ishwar, Muzaffarpur

In this paper we shall give a brief survey of the position and scope of Mathematics in Ancient India. Particularly we shall give an account of the development and growth of the numberation system of the Hindus. The basis of numberation in Ancient India was ten. There is no trace of the extensive use of any other base of numberation in the whole of Sanskrit literature. In Ancient India, we have long series of number names for very high numberals. On the other hand, Greeks had no terminology for denominations above the myriad (10^4) and the Romans above the mille (10^3). In modern times also the numberal language of no other nation is as scientific and perfect as that of the Hindus

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